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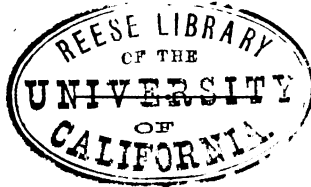
THE PRINCIPLES OF RHETORIC

EXEMPLIFIED AND APPLIED IN COPIOUS EXERCISES FOR
SYSTEMATIC PRACTICE, CHIEFLY IN THE
DEVELOPMENT OF THE THOUGHT.

For Use in Schools and Colleges.

BY HENRY N. DAY,

AUTHOR OF "ELEMENTS OF THE ART OF RHETORIC" AND "THE ART
OF ELOCUTION."



CINCINNATI:

MOORE, WILSTACH & BALDWIN.

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P R E F A C E.

"ALL true power in writing," it has been well observed by Daniel Webster, "is in the idea; not in the style—an error into which the *ars rhetorica*, as it is usually taught, may easily lead stronger heads than mine." It is not a little remarkable how generally recent systems of rhetoric, in the English language at least, have been constructed on this fundamental error. With hardly an exception, they have made style the first thing, the second thing, and the last thing in the study of the art of Discourse. The development of the thought; the necessity of "having something to say," the first of all the requisites, as Sir Walter Scott informs us, for excelling in the art of composition, and of having an object in saying it; the systematic exposition of the principles which must guide in inventing and unfolding thought; the application of these principles, one by one, in suitable exercises, giving the pupil an opportunity to acquire them intelligently and thoroughly for ready and accurate use as practical rules;—all this seems to be ignored or intentionally excluded from view. The attention of the learner has been almost exclusively directed upon the expression—the verbal form of the thought. Hence, exercises in

composition in our seminaries of learning are, for the most part, repulsive to teacher and pupil, and attended, comparatively, with little profit. Some aptness in the use of words may be acquired; but the great benefit to be expected from these exercises, if properly conducted, in stimulating and invigorating the power of thought—the thinking faculty itself, has been almost entirely lost. It is not at all strange that the mind of the pupil should revolt from an exercise which is conducted on the false principle of giving predominance to form over substance; or worse, and more in accordance with fact, of making style everything, and thought nothing. How utterly blind and unintelligent the procedure is, as it is usually conducted, appears at once from this, that if the pupil were asked what precisely the theme is of which he is treating, he would, for the most part, be troubled to answer, except in the most vague and general terms; but if questioned as to the particular object proposed in handling the theme, and the exact and well settled method by which this object is to be attained, he would probably reply, of all this he had never dreamed, as having anything to do with writing a composition.

The study of style is well; but the study of the thought in respect to its development in reference to some definitely proposed end or object is yet the great thing in writing. Well has it been said: "A writer, whose single design appears clearly in all he says, may violate every other rule, and yet command entire respect."

The preparation of the following text-book has been undertaken with these views of the relative importance

of the two departments in rhetoric, of *invention and style* in the study of the art. Numerous text-books of real merit, designed to form to the art of correct expression, have been recently presented to the public, which teachers have used with much satisfaction. But this want, that of *a guide to the unfolding of the thought*, has not been met in any of them.

There are various difficulties in preparing a work of this kind. The principal difficulty, however, as experienced by the author, lies in introducing the mind of the pupil into the field of abstract thought. Indeed, some will be apt to think that the effort must be fruitless; and that the intelligent application of abstract principles by tender minds must be impracticable. But yet this difficulty is experienced in all similar arts, and emphatically so in arithmetic. What more abstract than the principles of number? It is not to be expected that the principles will be thoroughly comprehended in their grounds and relations. But while this is conceded, it must still be maintained that the application of the principle, begun, perhaps, in comparative blindness, is the sure and the only way to the thorough comprehension of the principle itself in its true grounds and full import. The outward form only is grasped at first; the spirit and life of the principle is attained by the repeated use of the form. How few pupils, who have attained even much skill in computation, understand the first principles of number, can explain how it can be that two and three can be united so as to make five. But even if the principles of rhetoric are too abstract for comprehension by minds no more mature than those for whom this praxis is designed, and were no benefit to

result from the method of conducting exercises in composition here recommended,—giving predominant attention to the thought to be communicated,—other than that of working into the mind of the pupil these ideas as practical, controlling principles that writing is essentially the communication of thought, not the accumulation of words—not of pretty words and sonorous periods even; that, as a rational procedure, it must have an object and a method; in other words, that, in all composition, the writer must know that he has something to say, and what it is, and must have an object in saying it, and proceed intelligently and directly to the attainment of this object, a sufficient reward would be secured. The mind would be exercised in conformity with the laws of thought, and consequently so as to insure its own invigoration. The exercise would appear to the pupil a rational procedure governed by rule, and would, therefore, be so far attractive, instead of repulsive. It would also be sure to be more satisfactorily performed, as when the pupil sees that his essay expresses an actual thought by a true method for a definite end, whatever imperfections or blemishes there may be in it in other respects, he sees that the true object of his exertion is attained, and he must, so far, be satisfied with it.

The interest in style will come necessarily afterward, from the natural desire every one feels that his own thoughts should be fitly expressed. Criticism will then be practicable and intelligible, as it will all resolve itself into this: Is the thought for the proposed object fitly expressed?

Whether the present attempt to open out a new

method in conducting exercises in the composition of discourse shall prove successful or not, the author feels a firm confidence in the substantial correctness of the views which have prompted the attempt, as established not only by mere theory, but proved abundantly in actual trial for many years.

As the object of this work is purely practical, only summary statements of the principles of rhetoric are given. For more extended views, with fuller expositions of the grounds of these principles, reference is made to the author's "Elements of the Art of Rhetoric," a work designed for more advanced minds.

Only two departments of Invention are here presented; the other two, Excitation and Persuasion, not being so important or so useful, so far as the object of the present work is concerned.

In the use of this work, it is recommended that, in case the pupil should encounter difficulty in passing from simple to abstract narration, "Simple Description" be taken up immediately after "Simple Narration." The pupil may be kept on sensible themes until sufficiently trained to undertake abstract themes.

Copious lists of themes are furnished. It is recommended that they be regarded rather as suggestive of themes than as statements of themes in the exact shape in which they are to be handled. A richer variety, and a better adaptation to the capacity of the pupil, may thus be secured.

It is also recommended that, in order to accustom the mind of the pupil to the study of the elements and progress of the thought in discourse, exercises be proposed from time to time in analyzing well constructed dis-

course. Narratives, descriptions, arguments, may thus be given to the pupil, that he may dissect them and trace out the members or elements of the thought with the order of development. These abstracts may then be subjected to criticism.

The principles of the art of composing discourse, which are here presented in larger type, should be first thoroughly learned by the pupil. Yet Locke's very sensible remark should be borne in mind, that "nobody has made anything by hearing of rules, or laying them up in his memory : *practice* must settle the habit of doing, without reflecting on the rule." It is believed that by judicious selection of themes, adapting them to the degree of maturity in the pupil, he may be conducted along from the most rudimentary exercises to those of the most advanced stage that can be reached by any mind under the tuition and training of another.

With the firmest confidence in the correctness of the views by which this new method of teaching the art of composing discourse has been prompted, yet, at the same time, with much diffidence as to his success in overcoming the intrinsic difficulties with which his undertaking has been attended, and believing that no greater desideratum exists in the supply of educational text-books, than precisely in this field of instruction, the author commends his work to the favoring judgment of the public.

COLLEGE HILL, OHIO, *May*, 1860.

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GENERAL DIVISIONS.

§ 1. RHETORIC IS THE ART OF DISCOURSE.

§ 2. DISCOURSE is the expression of thought in language.

§ 3. Discourse includes *Oratory, Poetry, Epistolary Composition, and Representative Discourse.*

§ 4. ORATORY is that form of Discourse in which thought is expressed for the sake of an immediate effect on another mind.

It is of three kinds: *Judicial, Deliberative, and Sacred.*

§ 5. POETRY is that form of Discourse in which thought is expressed for the sake of beautiful expression.

The leading kinds of Poetry are *the Epic, the Dramatic, the Descriptive, and the Lyric.*

§ 6. EPISTOLARY COMPOSITION is that form of Discourse in which thought is communicated to an absent mind.

§ 7. REPRESENTATIVE DISCOURSE is that form in which thought is expressed for its own sake.

It includes *History, Biography, Travels, Essays, and Scientific Treatises.*

§ 8. The two departments of Rhetoric, are INVENTION and STYLE.

§ 9. INVENTION in Rhetoric treats of the supply of the thought in Discourse.

STYLE in Rhetoric treats of the expression of thought in language.

PART I.

INVENTION.

CHAPTER I.

THE THEME.

§ 10. The first thing to be done in writing, is to select a theme.

§ 11. The following rules are to be observed in the selection and use of the theme :

1. There must be but one theme in a single discourse or composition.

2. The theme must be suited to the kind of discourse, whether an Oration, an Epic poem, a History, or other kind of writing.

3. It must be adapted to the occasion on which it is to be pronounced or read.

4. It must be adapted to the mind addressed.

5. It must be one that lies within the power of the writer to handle properly.

It should be, accordingly, a theme which he understands, or upon which he can obtain information.

It should, also, be specific rather than general. An

immature mind will write more easily about "an oak-tree," than about "a tree" in the general.

Abstract themes, moreover, such as "virtue," "modesty," "humility," are more difficult for the beginner.

A young writer, still further, should beware of specious titles, and high sounding mottoes or proverbs, as he should remember that it is the thought, not the language—the kernel, not the shell—which is to yield the ideas and sentiments for his composition.

6. The theme should be distinctly stated to the writer's own mind, in connection with the object for which it is to be used, before beginning to write upon it.

CHAPTER II.

PARTS OF DISCOURSE.

§ 12. The two essential parts of a Discourse are the PROPOSITION and the DISCUSSION.

§ 13. The PROPOSITION is the statement of the theme in connection with the object of the discourse

§ 14. The DISCUSSION is the unfolding of the theme, and makes up the body of the discourse. It is the Proposition expanded.

§ 15. The Discussion is of four forms, viz: EXPLANATION, CONFIRMATION, EXCITATION, and PERSUASION.

§ 16. EXPLANATION is that form of discussion in which the object is to inform or instruct.

§ 17. **CONFIRMATION** is that form of discussion in which the object is to prove a truth, or disprove an error.

§ 18. **EXCITATION** is that form of discussion in which the object is to excite or allay the feelings.

§ 19. **PERSUASION** is that form of discussion in which the object is to move the will.

§ 20. Besides the two essential parts of Discourse that have been named, there are also two subsidiary parts, viz.: the **INTRODUCTION** and the **PERORATION**.

§ 21. The use of the Introduction is to prepare the mind of the hearer or reader for the discussion.

§ 22. The nature of the Introduction, as a subsidiary part of discourse, indicates the following as guiding principles in writing it:

1. It should be written after the discussion has been thought out.

2. It should be brief as compared with the discussion.

3. It should be kept strictly subsidiary to the main object of the discussion.

§ 23. The use of the Peroration is to apply the discussion to the more immediate or a more specific design of the discourse.

§ 24. There are five different processes by which explanation is effected, viz.: **NARRATION**, **DESCRIPTION**, **ANALYSIS**, **EXEMPLIFICATION**, and **COMPARISON AND CONTRAST**.

The general laws which govern in explanation, are four, viz.: the **LAW OF UNITY**, the **LAW OF SELECTION**, the **LAW OF METHOD**, and the **LAW OF COMPLETENESS**.

CHAPTER III.

NARRATION.

§ 25. NARRATION is that process of explanation which exhibits its theme under the relations of time.

§ 26. The THEME in narration must, accordingly, be something that becomes, that happens, that changes, as an event, a growth, a cause, an effect, or the like. Themes in narration are, thus, such as the Deluge, the Advent of Christ, the Crusades, the Discovery of America, the Rise of Infidelity.

§ 27. The LAW OF UNITY, in narration, requires that there be but one event, or one subject of change, exhibited as the theme.

§ 28. The LAW OF SELECTION requires that those stages in the change of the theme, or those divisions of the time in which the event transpired, be selected, which will best exhibit the change itself.

§ 29. The LAW OF METHOD requires that the theme be exhibited strictly in the relations of time.

The method may be either that of successive stages of change, or that of successive periods of time. Thus the History of the United States may be divided into the stage of settlement, of colonial organization, and of independence; or, into periods of quarter, half, or entire centuries. The method of a Biography may be founded on the leading incidents or decisive stages of the life, or upon the periods of

time, as of the seasons of life, as childhood, youth, manhood, and old age; or, of time, as years, or decades of years.

§ 30. The LAW OF COMPLETENESS requires that the theme be exhibited in all the changes necessary in order to give the full information proposed.

§ 31. Narration is of three kinds: SIMPLE, ABSTRACT, and COMPLEX.

Point out the violations of the laws of narration in the following plans.

I. THEME.—*Robinson Crusoe's Journal for Nov. 4.*

1. Walked out with my gun for two or three hours.
2. After returning, worked till eleven o'clock.
3. Ate what I had to live on.
4. Worked toward evening.
5. Slept from twelve till two.
6. Made a table to-day.
7. I was but a very sorry workman.

II. THEME.—*Elijah and the Prophets of Baal.*

1. Elijah tells Obadiah that he will assuredly go before the king Ahab.

2. He boldly charges Ahab with having troubled Israel by his idolatry, and bids him call together the prophets of Baal on Mount Carmel for a trial.

3. He meets four hundred and fifty of these prophets at the place appointed.

4. The prophets call upon Baal to answer by fire.

5. They are derided by Elijah, as Baal makes no answer.

6. Elijah built an altar, and laid a bullock upon the wood, and then had four barrels of water poured upon the whole.

7. He had this done three times.

8. He then called upon Jehovah, who answered by sending down fire that consumed the sacrifice and the altar.

9. He caused the prophets of Baal to be seized and slew them all.

10. The people, when they saw the fire come down and consume the sacrifice, declared Jehovah to be the true God.

11. The prophets of Baal prophesied in their way, and cried to Baal from midday till the time of the evening sacrifice, but to no purpose.

12. Elijah supplicated Jehovah once at the usual hour of the evening sacrifice, and received an immediate answer in the fire that fell and consumed the sacrifice.

III. THEME.—*History of the Creation.*

1. On the first day, light was created.

2. The waters were then divided into those of the earth and those of the air.

3. The dry land was then made to arise and separate itself from the seas.

4. Next, grass was produced and the various orders of plants.

5. The sun, the moon, and the stars, were then made to shine forth upon earth.

6. The light was separated from the darkness.

7. Animals were created.

8. Fishes and birds came into being.

9. Whales were now sporting in the seas.

10. The earth, the air, and the waters, are all charged with animal life.

11. Last of all, God created man in his own image, male and female.

12. The first home of man was in Paradise.

IV. THEME.—*The Life of Jacob.*

1. Jacob, the son of Isaac and the twin brother of Esau, was born 1836 years before Christ.

2. He was called Jacob, the heel-holder, as if to intimate his disposition as crafty and insidious.

3. He took advantage of Esau's necessities, and bought of him the birthright.

4. He married Leah, and seven years afterward Rachel, both daughters of his uncle Laban.

5. Esau was turbulent and fierce in his disposition; and his anger at being circumvented in regard to the birthright drove Jacob from home to live with Laban, in Mesopotamia.

6. Esau, with four hundred men, met Jacob as he returned from Mesopotamia, but accepted Jacob's presents and embraced him with brotherly affection.

7. Jacob served Laban seven years for each of his daughters.

8. He accumulated a large property in cattle and sheep by his shrewd management, and left Laban suddenly and secretly, and returned to his native country with his family and possessions.

9. After dwelling at Succoth, east of the Jordan, for some time, and then at Salem, he went to Hebron, to visit his father, who lived with his son twenty-two years.

10. Joseph, the oldest of Rachel's sons, was sold into Egypt, through the jealousy of his brothers, for Joseph was a favorite with his father, about ten years before Isaac's death.

11. Rebecca died on the way to Hebron, and was buried near Bethlehem.

12. Joseph became a prince in Egypt, and brought his father's family, in a time of severe famine, down to Egypt, and gave them the land of Goshen.

13. Joseph thus saw his dream about his brothers being

subject to him, which twenty years before provoked their jealousy, strangely fulfilled.

14. Jacob, for twenty years before he went down to Egypt, mourned bitterly over the loss of Joseph, supposing him to have been killed by wild beasts.

15. He lived seventeen years in Egypt, when he died and was buried near Hebron.

V. THEME.—*The Life of Joseph.*

1. He was the son of Jacob, and born in Mesopotamia.

2. His youth was remarkable for the prophetic dreams with which he was favored of God.

3. He was peculiarly beloved by his father.

4. He was the object of the envy, jealousy, and hate of his elder brothers.

5. He was sold by them into Egypt.

6. He did not revenge this wrong when he had the guilty ones in his power.

7. He became a slave to Potiphar, and gradually won the confidence of his master.

8. He was imprisoned on a false accusation, and obtained release by interpretation of some dreams of his fellow-prisoners.

9. He became, in consequence, the highest officer in the kingdom, and married into the distinguished family of the priest of On.

10. He saved Egypt and his father and family by his provident sagacity.

11. Jacob removed with his family into Egypt and settled in Goshen.

12. Some think Joseph practiced divination, but they rest their opinion on a wrong interpretation of Scripture.

VI. THEME.—*The History of the Inquisition.*

1. The Inquisition originated under Innocent III, near the beginning of the thirteenth century, and was established for the purpose of extirpating the Albigenses.

2. By the middle of this century, the Inquisition was introduced into parts of Italy, France, and Spain, although firmly opposed in Castile and Leon, and closely watched by the civil powers elsewhere.

3. Under Ferdinand and Isabella, in 1480, a tribunal under the name of the General Supreme Inquisition was established by the Estates of Spain, assembled at Toledo, and the new court opened in Seville in 1481.

4. After much resistance, the tribunal became an institution of the kingdom, and was used to enforce arbitrary measures of the court.

5. It was established in Portugal in 1557.

6. The original design of the Inquisition was simply to extirpate heretics; it afterward was extended to Jews and Infidels, and, in process of time, to political offenders.

7. Nothing could be more abhorrent to justice than the rule of this tribunal, which forbade the accused from seeing or knowing the witnesses against him, who were not only concealed, but rewarded.

8. The number of victims, in Spain, to this unrighteous institution, is estimated at 340,000.

9. It was abolished in Spain by Napoleon, December 1808; reestablished in 1814, and again abolished in 1820.

CHAPTER IV.

SIMPLE NARRATION.

§ 32. SIMPLE NARRATION exhibits some outward event as occurring, or some outward change as taking place, in successive time; as the story of Brutus; the history of the Roman Consulship; the life of Cæsar; the voyage of Captain Cook.

§ 33. DIRECTIONS FOR EXERCISES IN SIMPLE NARRATION.

The pupil, after having committed to memory the foregoing principles, in proceeding to actual exercises in composition, will first select his theme. It will be best to begin with a simple event which he has witnessed, or some change which he has experienced himself. It is of little importance what it is, provided only it be one that he will take some interest in narrating. It may be an account of a walk he has taken, in which he will note down just what he observed in the order of occurrence. It may be a visit he has made or a journey he has taken. It may be simply the occurrences of a day, or a week, or other period of time. In these cases, he will only need to bear in mind the several laws of narration in §§ 27-30. The law of unity will be violated, if he speak of anything but what occurred to himself; that is, what he saw or heard or felt, and what will help to a better understanding of this. It is he himself that becomes the theme, and the changes he experiences make up the matter of the narrative.

It should be remembered that in narration, we can not

represent anything in its actual changing. We can not, by any words we can use, represent the eye as actually passing from object to object,—from scene to scene. We can only say that we saw this, and then we saw that; we visited this town, and then proceeded, by stage-coach or otherwise, to that; we can only indicate one change after another in the theme, and leave it to the imagination of the reader to conceive the actual changing. The skill of the narrator will be shown in selecting such changes, or, more exactly, in selecting such stages of the changing theme, as will enable the reader to imagine how the whole change went on. If he can follow you in his imagination all along your path, as you set it forth, step by step of your progress, your success will then, in this particular, be complete. It will be well to keep this in mind in writing,—to imagine some one whom you are addressing, and to whom you are desirous of telling just what occurred, so that he will fully understand it.

The law of selection will be violated if, of what occurred, there be taken unimportant particulars, or such as will not best help the reader of the narrative, to follow the narrator through all the successive occurrences. There will be more opportunity for the exercise of skill in the selection of the particulars than in anything else.

The law of method will be violated, if anything be put down out of the order of its occurrence.

The law of completeness will be violated, if anything be omitted that may be necessary to convey the full information intended.

In the earlier exercises, it will be well to confine the care to the matter of the narration, letting go all disturbing thought about the style. Let simply the different things be noted down in their order. The style will be a separate study afterward.

It should be borne in mind, moreover, that in narrating, it

is often necessary to describe; that narration thus is often combined with description, as, indeed, with the other processes of explanation; just as, in the same problem, in computation, the processes of addition and the other ground-rules of arithmetic are together called into use, so in discourse, all the processes are necessarily employed in the same essay. Still, one of these processes will always be the governing one; the others, if employed, will be only subsidiary; and, as in arithmetic, it is expedient in exercising, to confine the attention, so far as possible, to one process at a time.

This general remark will apply to all the subsequent processes. While the attention may be usefully directed to one for the purpose of exercise, each process may properly call in the aid of any other.

When the narration is completed, it should be criticised in reference to the several laws of narration, §§27-30; as, Is there but one subject or theme? Are the best particulars selected? Is everything stated in its order of time? Is nothing omitted that should have been said to make the proposed information complete?

Lists of themes for this kind of narrative will be found in the following sections, and at the end of the volume, from which, or from others like them, exercises should be written till the pupil becomes conversant with the principles of this variety of narrative.

Other themes in simple narration, are the experiences of others; as the Life of Alexander the Great; the Education and Training of Louis Philippe; the Pitcairn Islanders; the Travels of Dr. Kane.

In handling such themes, it will be necessary for the most part, instead of recalling what has occurred to one's self, to obtain information from others, in conversation or in reading. It should be remembered that you can communicate nothing to others but what you have first learned yourself.

A third class of themes in simple narration, includes such as the experiences of tribes, communities, or nations. Such are the migrations of the Goths; the Rise and Fall of Sparta; the Partition of Poland; the History of Rome.

A fourth class embraces facts in Natural History, or in nature generally, as the Propagation of the Tulip; the Spread of Light at Dawn; the Formation of Clouds; the Growth of Plants.

A fifth class embraces what may be called imaginary themes: the existence and changes of which are the mere products of the imagination or fancy; as, the History of a Pin; the Travels of a Humming-Bird; the Biography of a Rose.

In the selection of themes, which is so often a difficult task for the young writer, the habit should be formed of thinking over the different classes or fields of themes, one by one, in order, so that there may be proper opportunity given for one to suggest itself; or, more correctly speaking, so that the inventive power may have time to fasten on something which it shall be able to handle with interest and satisfaction to itself. Thus, the mind may go over, successively, the field of personal experience, or what has happened or can be supposed to have happened to itself in any way, as what it has seen, or heard, or felt, or dreamed; then what in like manner may have been experienced by others; then, what may have occurred to communities; and what may have happened with plants or animals, singly or collectively, or in nature generally. In this way, the inventive power will have opportunity given it for exercising itself; and a theme thus selected by the pupil himself will be likely to be handled with more interest and satisfaction than one furnished by a teacher.

But there is an advantage in class exercises in composition, to secure which, it will be found expedient that the

teacher give out the exercise with one or more themes to be written upon by each pupil. The pupil, being relieved from the selection of a theme, will be put directly upon seeking the information required to enable him to handle the theme, and then upon putting on paper the information thus acquired. The exercises, as differently prepared by the different members of the class, will give opportunity for a more full and satisfactory explanation of the process; and, besides, the exercises will criticise each other, the defects in one being shown in the successes of another.

The exercises should be repeated on themes taken from the different classes in order, until a familiarity is acquired with the use of themes of each kind successively.

§ 34.—*Exercises in Simple Narration.*

The pupil may state orally or write the particulars in the several exercises proposed, or on others proposed by the teacher, without any extended or formal narrative.

1. The employments of yesterday.
2. The leading event on each successive day of the past week.
3. The studies pursued in order last year.
4. The objects noted in the last walk.
5. The leading occupations in the several months of the last year.

§ 35.—1. Write out, in their order, the leading incidents in the Life of Joseph,

2. of Daniel;
3. of Paul;
4. of Socrates;

5. Life of Cincinnatus ;
6. of Xavier ;
7. of Robert Bruce ;
8. of Mary, Queen of Scots ;
9. of Charles XII of Sweden ;
10. of John Howard ;
11. of Franklin ;
12. of Lord Byron ;
13. of Henry Martyn ;
14. of Louis Philippe.

§ 36.—1. Mark out into periods, the Life of Moses ;

2. of Mahomet ;
3. of Martin Luther ;
4. of Ignatius Loyola ;
5. of Louis Philippe ;
6. of La Fayette ;
7. of Oliver Cromwell ;
8. of The Earl of Chatham ;
9. of Napoleon Bonaparte ;
10. of George Washington.

§ 37.—1. Enumerate in order the Voyages of Christopher Columbus ;

2. of Sebastian Cabot ;
3. of Sir Walter Raleigh ;
4. of Captain Hudson ;
5. of Captain Cook ;
6. of Dr. Kane.

§ 38.—1. State the leading divisions in the History of the World ;

2. of the Jews ;
3. of Egypt ;
4. of Greece ;
5. of Rome ;
6. of England .
7. of Russia ;
8. of France ;
9. of the United States of America.

§ 39.—1. Enumerate the steps in the phenomena of rain, from the evaporation of the ocean to the falling shower.

2. The stages in the growth of the plant, from the seed to the matured fruit product.

3. Progress of insect life, from the egg to the butterfly.

§ 40.—1. Write out the successive changes of a grape, from the seed to the raisin.

2. The stages of life in the butterfly.

3. The progress of the rain-drop from the ocean.

4. The steps of its return to the ocean.

5. The successive formations of rock in the earth.

6. The stages of human life.

NOTE.—For themes for further exercises in Simple Narration, see Appendix.

CHAPTER V.

ABSTRACT NARRATION.

§ 41. ABSTRACT NARRATION exhibits some inward or spiritual event or change as taking place in successive time; as the Growth of Vice, the Strengthening of Habit, the Spread of Learning, the Rise of Free Principles in States, the Progress of Civilization.

§ 42. DIRECTIONS FOR EXERCISE IN ABSTRACT NARRATION.

The themes in this kind of narration being not outward and sensible, but internal or spiritual—that is, such as pertain to the mind, and are intellectual, moral, or religious in their nature—require, for the successful treatment of them a more advanced stage of culture in the pupil; although there are themes suitable to this process, which are more manageable by a young mind than many in simple narration.

The different fields in which the search is to be made for themes proper for this process, are analogous to those in the former, viz. :

1. Personal Experience, as the rise or decline of opinions, feelings, habits in one's own mind and heart;
2. Observation of similar experiences in other persons;
3. Internal changes in communities or nations, or in the whole human race, or of literature, science, morality, religion, principles of government, art, and commerce.

The same suggestions as in simple narration, are applicable.

here in regard to selection of theme, mode of writing, application of the laws of narration, and criticism.

There will be a special liability here to violate unity, by introducing other particulars than those which directly pertain to the abstract theme itself; as, if in giving a history of the rise of an opinion I have come to entertain, I should introduce other facts in my history that have no reference to the rise of that particular opinion.

For an illustration of this kind of narration, we will take, for a theme, "My love of study." The exercise will be a narration, in simple order of time, of the growth and progress of this feeling. I first indicate my starting-point, by stating, that at the beginning I had great dislike for application to any kind of labor. But I was introduced to school, where study was the business of all my companions: I could not but feel but that I must study also, whether I liked it or not. Then I saw that others liked it, and came to feel that I might, perhaps, like it too. I thought I would, at least, try. It was very hard at first. But it seemed easier the more I tried. One day a companion received the praise of our teacher for a well prepared lesson. This kindled my desires to earn like praise. I found my difficulties, also, to disappear. The more I studied, the better progress I made, and the more I was pleased. Then I began to find a great pleasure in knowledge. I saw how one truth was related to another. One day, in studying History, I learned how the people of Israel, after they removed from Egypt, drove out the Canaanites; and how, in consequence, the old inhabitants of Canaan, being thus driven out of their own land, were many of them pressed into Lower Egypt, where they possessed themselves of the country, but were afterward driven out and then passed over into Greece. Thus I came to see how the Jewish history was connected with the Egyptian; the Egyptian with the Grecian; the Grecian with the

Italian, and I was curious to trace out all the effects of the various revolutions in Asia and Egypt on the settlement of Europe. I soon found myself carried away with the love of History. It became my fondest occupation.

In like manner I might go on to tell how my interest in other studies was awakened and grew. Incidents showing how strong the love of study was becoming from time to time would properly be introduced.

The exercises here, as in simple narration, may advantageously be, at first, a mere statement, in order, of the leading points or stages of the narrative, as, with the theme just given for illustration, the exercise would be the preparation of a statement like this:

Dislike of study at the beginning ;

Entering school, where the business of all was study ;

Effect of example ;

Growing satisfaction with increased progress ;

Relation of one truth to another ;

Incident in studying History, etc.

For illustration of an exercise on a theme taken from the class of "Experiences of others," we will take "The growth of the poetic spirit in Robert Burns." First, in order of time, would be noted the circumstances of his birth and infancy, particularly the prostration, by a storm, of his frail cottage, an incident which he loved, as he grew up, to recall.

Then would be presented, in order, the lessons of his pious mother, and the influence of the old songs and ballads she used to sing to him ;

His early imperfect schooling ;

His private study of the French language ;

His reading of old books that fell in his way ;

The songs and tales of Jenny Wilson ;
The effect of the depressed circumstances of his father's family ;
His out-door occupations in tilling the soil ;
The music of his partner in the labors of harvest, in his fifteenth year ;
His troubles ;
The favorable reception of his published poems.

In preparing to undertake the exercise, the necessary information must first be obtained. Sometimes, however, the exercise may be but the recollections of a careful perusal of some narrative or history, assisted, perhaps, by conversation with others. Generally, it will be expedient to read attentively some good account of the selected theme, and then write out the exercise from recollection. A simple abstract of such a narrative will be of advantage in forming habits of attention, of developing thought in order, and of stating it clearly and accurately.

Care will be necessary that this immediate resort to books, for information on any theme proposed for a composition, do not grow into a habit of servile dependence which shall be fatal to originality and mental energy. The information should be acquired and the book then put out of reach, that the mind may be forced to rely on its own resources. The composition should be drawn from the mind's own treasures. Exercises, also, should be undertaken, from time to time, for which no such recourse to books shall be allowable.

§ 43.—*Exercises in Abstract Narration.*

1. Mention the steps of progress in the study of Arithmetic ;
2. In acquiring a knowledge of Geography ;
3. In Penmanship ;

4. In the study of the Latin Language ;
5. In Drawing ;
6. In Composition ;
7. In forming a habit of tattling ;
8. In breaking up careless habits ;
9. In forming an attachment to a friend ;
10. In acquiring a love of candor ;
11. In cultivating a spirit of benevolence ;
12. In becoming interested in Christian missions

§ 44.—1. Enumerate the stages of the growth of the spirit of benevolence in John Howard ;

2. Of missionary zeal in Henry Martyn ;
3. Of the love of painting in Benjamin West ;
4. Of skill in writing in Benjamin Franklin ;
5. Of style in painting in Raphael ;
6. Of science in Sir William Herschel.

§ 45.—1. Trace the progress of governmental institutions among the Jews ;

2. Of the Arts and Philosophy in Greece ;
3. Parliamentary Law in England ;
4. Geological Science ;
5. The use of Steam-power ;
6. Architecture ;
7. Landscape Gardening ;
8. The disuse of barbarous punishments in civilized states
9. The Temperance Reform ;
10. Spirit of Christian Missions in modern times ;
- 11 The Freedom of the Press.

CHAPTER VI.

COMPLEX NARRATION.

§ 46. COMPLEX NARRATION exhibits the working of a cause in producing successive changes.

§ 47. The themes, accordingly, in complex narration, are either :

1. Causes ; or,
2. Effects.

§ 48. The Law of Unity, requiring singleness in the theme, may be violated in this kind of composition, in either of the following ways :

1. By introducing, as themes, more than one cause or more than one set of causes, or more than one effect or than one set of effects ; or,

2. By making sometimes the cause and sometimes the effect the real theme in different parts of the same composition or discourse.

It is obvious that a single cause may produce one or many effects, and that an effect may be produced by a single cause, or by manifold uniting causes. Hence, unity will not be violated by embracing in the theme all the causes conspiring to one single or general effect, or all the effects produced by one single or complex cause.

If, for illustration, I take, as my theme, "The crusades as a cause of modern European civilization," I should violate

the law of unity, if I brought in the influence of the feudal system, of free cities, of Christianity, except by way of explanation, or in subordination to the main design, which is to exhibit the working of the crusades. I should equally violate this law if I anywhere in the narrative, inverted the process and made the effect, viz., "The civilization of Europe" the theme.

In like manner, if I made this my theme, viz.: "the civilization of Europe as effected by the crusades," I should violate unity, if I brought in other effects, as the strengthening of the power of the Sultans, the subversion of the Christian empire in Asia, and the like.

§ 49. The Law of Selection in complex narrative requires that such stages only of the operating cause or of the effect wrought be taken as will best exhibit the theme.

This law would be violated, if, in exhibiting "The influence of the crusades on European civilization," I should bring in, as distinct and prominent points of view, the fluctuations of success between the great contending parties, as the capture and recapture of Jerusalem, or the merely transient incidents of the crusading movements, as the conquest of Constantinople, however interesting in themselves as events. Such particulars only should be selected in the grand moving force put in play by the crusades, as will best show how it wrought on civilization; as the waking up of mind, the attention turned upon the arts, the development and expansion of the social principles, the breaking up of defective political institutions, and the like.

§ 50. The Law of Method in complex narrative, requires,

1. When the cause is made the theme, that, if single, the one cause itself be exhibited, working its successive effects; or, if there be several uniting causes which it is more convenient to handle separately, that each be exhibited, one after the other, as it works its effects successively;

2. When the effect is made the theme, that, if regarded as single, it be exhibited in connection with its cause stage by stage, as it is produced or appears in the order of time; or, if regarded as made up of several effects, that each be unfolded by itself, one after another.

This law would be violated, thus; if, in writing on the crusades as a cause of modern European civilization, I were to bring in the removal to foreign lands of the uneasy, turbulent elements of society, leaving behind the peaceful, industrious, frugal portions of the population to prosecute, undisturbed, the arts of peace, after I had indicated the remoter influences of the crusades, such as the introduction into Europe of Oriental arts and sciences on the return of the crusaders.

If I were to take the following as the indications of the working cause, the method of presenting them would be thus:

1. The crusades influencing the civilization of Europe by the great awakening of mind they occasioned among all the crusading nations;

2. By the occasion given to the successful prosecution of the arts of peace, and particularly of commerce;

3. By the elevation and expansion of the social spirit, through the flowing together of diverse nations and tribes, and the intercourse between them;

4. By the weakening of the power of the nobility, and the corresponding advancement of citizens ;

5. By the introduction into Europe of Oriental arts and sciences ;

6. By the new inspiration given to literature in the various forms of oratory, history, and poetry.

Correct the faults in the following plans in Complex Narration.

I. THEME.—*Deluge in the Valley of the Dranse, in Switzerland, in 1818.*

1. The waters of the river Dranse diminish, and nearly disappear.

2. It was ascertained that glaciers had fallen across its channel, and that the waters were collecting for a fearful inundation, when the barrier should give way.

3. A tunnel is attempted to draw off the water, which is successful.

4. But a new danger appears. The waters, as they are drawn off, gradually wear away the base of the barrier, which finally gives way ; and the lake is drained in half an hour.

5. The water sweeps down the valley, carrying away every bridge—one at Mauvoisin, that is ninety feet above the river, and four hundred cottages, besides trees, fences, cattle, and over thirty of the inhabitants of the valley.

6. Great precaution was taken to prevent evil. Signal stations were erected ; sentinels placed along the heights, watchfires prepared, and cannon loaded, to give instant alarm.

7. But the people had become hardened to the danger ; and thirty-four were caught by the descending waters.

8. Thirty-four days were consumed in constructing the tunnel ; gangs of fifty miners, working alternately night and day.

9. When at last the rush commenced, the tunnel was found to be too small to carry off the accumulating water.

10. It soon, however, wore a channel sufficiently large; and the water was passing off without danger, till the barrier itself gave way.

11. This was caused by the base of the barrier being worn away by the rushing water.

12. In half an hour, 530,000,000 cubic feet of water rushed down the valley.

13. The velocity of the torrent was sixteen miles an hour.

II. THEME.—*The Fall of a Mountain in Switzerland.*

1. The fall took place, September third, 1806, at five o'clock in the evening.

2. In less than four minutes, three villages were completely overwhelmed, and two others partially.

3. The rush of the earth and stones was more rapid than that of lava.

4. The mass spread in every direction, and buried a space of charming country more than three miles square.

5. The mountain carried away in its descent, trees, rocks, and houses.

6. A portion fell into the lake of Lowertz, and filled one-fifth of its basin.

7. The mountain is composed of brittle, calcareous earth and pudding-stone. It rested on an inclined bed.

8. The main road was completely blocked up.

9. Fifteen hundred persons were buried alive.

10. The quantity of earth was sufficient to form a large hill in the center of the valley.

11. Two islands in the lake of Lowertz, and the village of Leven, were submerged by the swell of the lake.

III. THEME.—*The Activity of the Human Mind at the Beginning of the Sixteenth Century.*

1. Heresies had been ever springing up, keeping alive the spirit of inquiry and speculation.

2. The court of Rome was not more tyrannical, nor were there more or worse abuses in the Church than previously.

3. The human mind had been accumulating results for several centuries, which furnished occasions for fresh inquiries.

4. The schools instituted by the Church, had produced men of thought and intellectual vigor, who began to wish to think for themselves.

5. Literature and the arts had been revived.

6. The struggles of the Church with heretics kept alive examination and mental exertion.

7. Philosophical opinions had been put forward and discussed, fostering intellectual activity.

§ 51. DIRECTIONS FOR EXERCISES IN COMPLEX NARRATION.

1.—*Single Causes with Single Effects.*

In this class of compositions, the first thing to be done is to get a clear and steady notion of the theme, as a cause working its single effect. We will take, as a theme for illustration, "The Destruction of Pompeii." We first seize firm hold of the cause—an eruption of Vesuvius, and then follow its working on the fated town. The introduction will contain what is necessary for a better understanding of the narration, as the situation, size, population of the town; the character and history of the eruptions of Vesuvius; the circumstances attending the commencement of the particular fatal eruption which is to be narrated. Then, the proper body of the composition will consist of a narrative of the

actual eruption of the stones, cinders, and ashes from the volcano; the successive showers, day after day; the burning of roofs; the blocking up of doors and passages, and streets; the destruction of life, of property, of buildings, of walls; and the final burying of all under deep deposits of cinders and ashes. The outlines would be arranged thus:

1. Introduction, notices of the town and of Vesuvius.
2. The first eruption of stones, etc.
3. The successive eruptions, day after day.
4. The burning of roofs, and blocking up of streets.
5. The destruction of life and property.
6. The burying of the ill-fated town.

2. *Single Causes with Manifold Effects.*

In this class of themes, the cause is the theme on which the mind is to be kept fixed, and which is to be set forth as it produces its successive effects. If the theme be the Eruptions of Vesuvius in the year 79, they would be exhibited in their beginnings of smoke and flame; the emission of stones, and cinders, and ashes; and the final eruption of lava; each stage of the occurrence being marked with its own peculiarities of effect: on the shape and appearance of the mountain itself; on the surrounding land and adjacent sea; in the desolation of cultivated fields, gardens, hamlets, villages, towns, buildings; in convulsions of the sea, and the destruction of life.

3. *Single Effects from Single Causes.*

In treating the same theme that has been already used, "the destruction of Pompeii," we here grasp firmly the theme as effect, instead of cause as before. We first give a brief description of the town, its site, its population, its condition

at the time of the eruption, and particularly in its relations to Vesuvius, as its vicinity and direction, the feelings of the citizens as to their security from its convulsions, and the like, in order properly to introduce the theme. When we have thus fully introduced the theme to the mind addressed, we then begin upon the body of the narrative itself, detailing the first shock to the unsuspecting inhabitants; the following showers of ashes, of rain, of mud, hot water, and cinders; the tumbling in of roofs; the choking up of streets and doorways; and after this general view present successively the distinct results in the burying of walls, streets, public buildings, shops, dwellings, with particulars of individual lives destroyed.

4. *Single Effects from Manifold Causes.*

In this case, after the theme is distinctly and firmly grasped as an effect, the first step will be to trace out the several conspiring causes. The theme will then be presented as it flows from the working of these respective causes in their order. Care will be requisite that ever the theme as the effect be held up prominent as such, so that, in presenting the several causes, the mind shall not run off into a practical treatment of any one of them as if it were the principal theme.

If "The American Revolution" be taken as the theme to be treated as an effect from manifold causes, after the more general influences leading to this result proceeding from the remoteness of the mother land, the free spirit of the colonies, the civil organization and strength of the colonies, there might be presented, in the proper order of time, the working of the particular acts of provocation on the part of the mother government, as the restrictions on colonial commerce; the imposition of direct internal taxes; the Stamp act; the duties on tea, paper, etc.; the Boston Post act; the abrogation of colonial charters; the introduction of military forces, etc.

It will be observed that something of the nature of the

process of analysis enters into the explanation where more than one cause or more than one effect are represented. The complex cause, or the complex effect, is resolved into its parts, which are treated separately.

For this reason, and also on account of the greater difficulty of handling such themes, it may be wise in some cases to postpone exercises in complex narration till after the other processes of explanation have been studied.

§ 52. EXERCISES IN COMPLEX NARRATIVE.

1. Trace out the working of the cause—the solar heat—in producing the Trade Winds; the Monsoons; Land and Sea Breezes.

2. The transmission of telegrams;

3. The propulsion of a boat by steam;

4. The influence of a training in the Egyptian court on the character of Moses;

5. The Babylonian captivity on the Jewish people;

6. The ambition of Napoleon on the condition of the French nation;

7. The Baconian method on the advancement of science;

8. The power of enthusiasm in securing success;

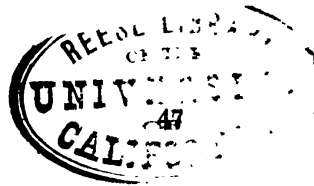
9. The love of excitement on character;

10. The passion for conquest in Rome.

§ 53. 1. Trace the working out of the effect in the warming of buildings by air passed over steam-heated surfaces.

2. The deposit of frost;

3. The rise of smoke in chimneys;



DESCRIPTION.

4. The growth of a tree ;
 5. The corruption of manners under the influence of the court of Charles I ;
 6. The skepticism and irreligion of France, as occasioned by the revolution of the latter part of the eighteenth century ;
 7. The advance of political freedom under free religious institutions ;
 8. The culture of taste from the study of forms of beauty in nature and art.
 9. The growth of uncontrollable passion from indulgence.
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CHAPTER VII.

DESCRIPTION.

§ 54. DESCRIPTION is that process of Explanation which exhibits its theme under the relations of space.

§ 55. The theme in description must accordingly be an object or scene that may be thought of, not as becoming or changing, but as simply existing or being ; as a field, a star, a tree, an empire, an error.

§ 56. The Law of Unity in Description requires,

1. That the theme be but one object or scene, however complex ;
2. That the theme be exhibited under the relations of space as the controlling principles.

§ 57. The Law of Selection requires,

1. That those points of view be taken from which the theme may be best surveyed ;

2. That the boundaries or limiting lines run from these selected points of view, be such as will best map out the theme to the eye.

§ 58. The Law of Method requires that the points of view that are selected and the lines of description that are run, be presented in the order of relative nearness or vicinity.

§ 59. The Law of Completeness requires that so many points of view be taken and the lines of description be so fully run, that the reader shall be enabled to fill out in his own mind a map or picture of the object or theme, full and entire.

§ 60. Description is of two kinds, SIMPLE and ABSTRACT.

CHAPTER VIII.

SIMPLE DESCRIPTION.

§ 61. SIMPLE DESCRIPTION exhibits some sensible object or scene existing, or imagined to exist in actual space.

§ 62. DIRECTIONS FOR EXERCISES IN SIMPLE DESCRIPTION.

The theme here will be something that is to be represented as it is at some one moment of time, as fixed and not as in change or motion. It must be a place, a scene, or an object that can appear to the eye.

The first thing to be done, then, is to form a clear thought of the theme as such place or object.

Moreover, if it have a number of parts, or if it be of irregular outline, care should be taken, at the outset, to think of it as one complex whole, that the law of unity may be readily observed.

If the theme be a place, as it is but a part of space, it will be sufficient, in order to describe it fully, to indicate, first, its direction and distance in reference to some other point in space that is known, and then present its boundaries. As there are three dimensions in space,—length, breadth, and height,—when the point is indicated at which we begin to describe, and then its relations in those three particulars are presented, it is fully described, so far as it is a place simply, or a part of space.

If "Malta," thus, be taken as the theme, the description would represent it, first, in its relations—its bearings and distances—in reference to some place supposed to be known, and would then give its boundaries. We may say, then, that it is an island in the Mediterranean, about forty-four miles in circumference, in latitude thirty-six degrees north of the equator, and in longitude fourteen degrees east of the meridian of Greenwich, and lying about one third the way from Sicily to Africa, being about sixty miles from the former, and one hundred and eighty from the latter. It rises perpendicularly from the water on the southern shore, but more gradually on the other sides, to a height of somewhat less than six hundred feet above the level of the sea. The outline of the island is irregular, being broken by deep inlets or coves, which form good harbors for ships, particularly on the south-eastern coast. If the description were extended into further details, which should give the actual outline of the coast, the headlands, and the indentations, as well as the particular undulations of the surface, with courses and dis-

tances and hights, it would be complete, so far as a description of it as a part of space is concerned.

But such a description would be only a *mapping* of the theme—a representation of the outlines. A fuller description might embrace all that would present itself to the eye of an observer, as the character of the soil, and of its products, the population, the cities, towns, and villages; the fortifications, and all artificial structures. Although this part of the process will be better understood, when the next process in explanation—analysis—is studied, it will not be inexpedient to bring in this part of the full explanation into these exercises in description.

What is of first importance here, however, is to see that the habit be formed, of looking at everything in description, as if it were set out before the eye. The image or picture of whatever object is to be described, should be distinctly formed, and kept before the eye of the mind; and then, in commencing the description, some fixed point should be taken, and from that, the eye should be passed in imagination over the boundaries,—the length, breadth, and hight,—in regular transition, till the place is passed entirely over. So much should be said, as will set this image distinctly before the eye of the reader. One of the leading criticisms on the composition will be: is the description so complete and accurate, that the reader can readily imagine it to himself without further aid than the description gives him?

After the boundaries have thus been passed over in order, and fully, and have been set down in the description, then the eye can be passed over the contents embraced, and such features can be taken up as the object of the description shall require, and will be treated in the same general manner. Thus, the harbors; the hills and valleys; the productive and unproductive portions of the island; the terraces, the mounds, and the fortifications; the cities, the towns, and the villages;

the streets in the cities, the buildings, both public and private; the inhabitants,—the original Maltese, and the immigrants under the Knights of St. John, and during the period of the British rule; the animals and plants; the languages, the pursuits, the arts, the general condition, government, laws, and customs of the inhabitants, may be taken up in a more extended description of Malta, one after another, just as they would appear to the eye, if looking down upon the island, and observing one thing after another in regular transition.

In the description of other objects, similar directions may be given. The first thing is, to set the object that is to be described before the mind's eye in all the outlines and features which it is the design of the composition to represent. This direction is enforced, on the principle, that we can not distinctly communicate to others what we do not clearly understand ourselves. It may require a little effort at first to form this habit of imagining or picturing objects; but it is of the first importance, in order to good writing; and no labor can be accounted as ill-spent, which is necessary to acquire it. It is as necessary to good description in language, as to good painting or drawing. With the image or picture of the object thus in the mind, the description should commence at some one point that can most easily be indicated to the mind of the reader. Suppose that the theme be "an elm-tree;" and it is proposed to give, not a scientific or botanical, but only a popular and general description of it as an object in a landscape. The first thing, then, after obtaining a distinct image of it in the mind, will be to indicate its position in relation to other objects in the landscape. It rises, we will say, in front of a group of smaller forest trees which lend to it stateliness and majesty. It is a tall, straight trunk, till it reaches a height above the topmost branches of the group behind it,

where it sends out long, pendulous boughs, that form for it a head large, gracefully arching, and decked with sweeping foliage. Passing from the outer shape, next the form of its boughs, the shape and hue of its leaves, and the light and shade of its deep, cavernous masses of foliage may be represented, one after another, and in the order of position. Proceeding further, its uses may be pointed out, as object of study for the culture of taste, for pleasing contemplation; as home for birds of song and fascinating plumage; as shelter, through its extended shades, from summer heats; as symbol and expression of the character of those who, having planted and nourished it, enjoy its comfort and its beauty.

The first exercises may be confined to the mere delineation of the theme. The point from which the description begins, and the outlines run from this point alone, may be indicated, so that an intelligent introduction may be secured to this kind of representation. The criticisms will then be in answer to such questions as these:

1. Is the theme distinctly presented as single?
2. Is it presented throughout, under the relations of space?
3. Is the best point for beginning selected, and are the outlines run from it the most fitting to convey an idea of the theme?
4. Are all presented in the order of nearness or vicinity?
5. Are the delineations complete?

When the mind has become familiarized with the general nature of the process, exercises which embrace, together with this mapping or delineation of the theme, the filling up with details and contents, may be taken, and similar criticisms be applied to them, as to the general outlines.

Exercises on local themes, or in the description of places, should precede those on objects in space; as the nature of the process in delineating them will be more readily understood, and the procedure is more simple and familiar.

§ 63. Correct the faults in the following descriptions.

I. THEME.—*My Class-Room.*

1. My class-room is nearly square.
2. It is dark and unattractive, having but two small windows on the east side.
3. It is twenty-four feet long and twenty-two feet wide.
4. It is in the south-east corner of the building.
5. It is a low room, being only nine feet from the floor.
6. It has a recess on the west side.
7. The walls are plastered on brick.

II. THEME.—*Boundaries of Ohio.*

1. Ohio is one of the south-western States.
2. It is bounded by New York on the east, by Michigan on the north, by Virginia on the South.
3. Virginia once embraced Ohio as a part of the territory granted to the colony by charter from the crown of England, but ceded its right to the soil and jurisdiction to the United States, in 1784.
4. Indiana lies west of Ohio, and was a part of the territory ceded by Virginia.

III. THEME.—*The Aral Sea.*

1. The Aral Sea is called the Island Sea, because of the islands which abound in its shallow waters.
2. It is situated in western Asia.
3. It is, next to the Caspian Sea, the largest internal sea on the Eastern Continent, being about 270 miles long, and 130 miles broad.
4. It is of an irregular oval shape, and, with the long and

narrow lake Laudan at its south-western extremity, resembles, in figure, a pan with a handle.

5. It is 150 to 200 miles east of the Caspian Sea, and its waters are supplied from the rivers Sihon and Oxus.

6. The sea abounds with fish.

7. Its waters are saltish, but are drank freely by cattle.

8. It lies in a depression between the plateaus of Khiva and Kirghis.

9. It may be navigated by small vessels.

IV. THEME.—*Bonnivard's Prison.*

1. The prison in which the faithful Bonnivard was so long confined, was one of the cells in the Castle of Chillon.

2. The castle stands on the Lake of Geneva, and is washed on three sides by the waters of the lake.

3. The cell itself is forty feet long, fifteen or twenty feet wide, and fifteen feet high.

4. Near the top of the side wall are several narrow slits, which admit air and light.

5. Rings are fastened to some of the pillars in the cell, to one of which it is said Bonnivard's chain was attached.

6. The room is traversed by a row of stone pillars, seven in number, besides one half sunk in the wall.

7. The pillar to which Bonnivard's ring is attached is worn smooth.

8. The pavement is worn as if by footsteps.

9. The cell is in the basement of the castle, but not, as poets picture, below the waters of the lake.

10. Lord Byron has left his name carved on the pillar to which Bonnivard was fastened.

11. It is a dismal dungeon, and its horrors have been terrifically depicted by that great poet.

V. THEME.—*Hall of Cedric the Saxon.*

1. It was of a hight greatly disproportioned to, the vast length and breadth.

2. There was a fireplace at either end.

3. A long table stood across the hall at the upper end; from the middle of which another, much longer, extended down the the lower part of the hall; the whole resembling in form the letter T.

4. The roof was composed of beams and rafters. It was blackened by the smoke that escaped from the ill-constructed fireplaces and chimneys.

5. The sides of the lower part were hung with implements of war and of the chase. The walls of the upper part were covered with hangings or curtains; and a canopy of cloth was fastened above the upper table.

6. At each corner of the room were doors leading to other apartments of the extensive building.

7. The floor was composed of earth mixed with lime.

8. It was raised for about one-fourth of the length of the apartment. This part was called the dais.

9. At the center of the upper table were two massive chairs, elevated above the rest, with ivory footstools, for the master and mistress of the family.

VI. THEME.—*Pekin.*

1. Pekin may be called a double city.

2. There are in fact two continuous cities inclosed by separate walls.

3. It is the capital of the Chinese Empire.

4. The northern part of the double city, called the Tartar or Imperial city, contains three inclosures, one within another.

5. The outer inclosure is occupied by Chinese traders.
6. The second is called the August City. Its walls are six miles in circumference, and are entered by four large gates.
7. The inner inclosure is called the Forbidden City. It is two miles in circuit, and is appropriated to the Imperial family.
8. The circuit of the entire double city is twenty-five miles.
9. The population is estimated to be 2,000,000.
10. The Chinese are a literary people, and show their esteem for learning in their location of the National College of China in the August City.
11. Peking is situated in a sandy plain, between the river Peiho and its tributary Hoen-ho. The Peiho is navigable eighty miles from its mouth.
12. It is one hundred miles from the Yellow Sea.

VII. THEME.—*A Wren's Nest.*

1. A wren's nest was hid by a broad leaf of a climbing primrose.
2. Below it were two or three roses in brightest bloom.
3. It was difficult to reach, as the wary bird had built its home on the top of the trunk of an oak that had been lopped high up just above its lowest branches.
4. The nest had no apparent opening, as the entrance was concealed behind the leaves.
5. The oak stood in a thicket of trees, now in their greenest foliage.
6. An additional protection to the nestlings was the soft lining within, carefully selected and laid by the parent bird.
7. Its joyous carols over its snug and beautiful home were answered in the gentle murmurs of a streamlet near.

VIII. THEME.—*A Book.*

1. A book lay on the table.
2. It was a large octavo volume.
3. Its edges had been originally of rich gilt, but had lost their luster from much handling.
4. The cover was black, and heavily embossed.
5. It was a thick volume, and it was apparent some parts of it had been much more used than others.
6. Other volumes lay beside it; but its position and general appearance at once made it prominent.
7. There is a good maxim: Beware of the man of one book. This volume indicated that some one had practically observed the maxim.
8. The volume was upon the side of the table next the settee, placed there as if for convenient use.

IX. THEME.—*Bridge over the Tweed.*

1. The bridge had a double draw; each opening from the center of the river, and closing upon the opposite banks.
2. On each bank was a strong abutment.
3. Upon a rock in the center of the current was built a solid piece of masonry to the height of the abutments on the banks.
4. The bridge stood at a place where the river was contracted.
5. On the pier in the middle of the river a tower three stories in height was constructed.
6. The bridge-keeper lived with his family in the second and third stories of the tower.
7. As the draws fell from the center pier, he could control at pleasure the passage of the stream.
8. The lower story of the tower consisted only of an archway or passage through the building.

9. Over either entrance to this archway hung the draw bridge connecting it with the opposite abutment.

X. THEME.—*The Mongolian Race.*

The Mongolian race is characterized by

1. A feminine aspect ;
2. A rounded contour of head ;
3. A receding forehead ;
4. An arched, but not prominent nose ;
5. A brown complexion ;
6. Thick lips ;
7. A beardless chin ;
8. Straight hair ;
9. An oblique eye ;
10. Locality in all climates ;
11. Melancholic temperament ;
12. Practical Intellect ;
13. Lack of enterprise and culture.

§ 64. EXERCISES IN SIMPLE DESCRIPTION.

I.—1. Bound France ;

2. Wales ;

3. Italy ;

4. Spain.

5. Give the outlines of the Mediterranean Sea ;

6. The Caspian Sea ;

7. The Gulf of Mexico.

8. Fix the position and give the outlines of Lake Titicaca ;

9. The Lake of Geneva ;
10. Loch Lomond.
11. Give the position, the outlines, the elevation, and the character of the surface of Deccan ;
12. The Table-land of Thibet ;
13. The Plateau of Iran ;
14. The Table-land of Brazil ;
15. Mount Etna ;
16. Mount Hecla ;
17. The Himmalaya mountains ;
18. The Plain of Siberia ;
19. The Llanos of the Orinoco ;
20. The Desert of Sahara.
21. Describe in its position, outlines, and elevation, the City of Rome ;
22. The City of Mexico ;
23. Ancient Nineveh.

II.—1. Describe, in respect to its situation, outlines, and hight, St. Paul's Church in London ;

2. St. Peter's Church in Rome ;
3. The Capitol at Washington ;
4. Some known Oak-tree ;
5. Willow-tree ;
6. Pine-tree ;
7. The house I live in ;
8. The house I visited ;
9. The nearest cabin or hovel of penury.

III.—1. Describe in its position, outlines, elevation; its divisions of land and water, mountain and valley, town and country, the Island of Great Britain;

2. The Spanish Peninsula;

3. The Island of Cuba.

4. Describe in its geographical features, its vegetable and animal products, and its population—its artificial structures, commerce, religion, intelligence, and government, the kingdom of France;

5. The Canton of Geneva;

6. The Empire of Brazil;

7. The Sandwich Islands.

CHAPTER IX.

ABSTRACT DESCRIPTION.

§ 65. ABSTRACT DESCRIPTION exhibits some inward or spiritual object conceived of under the relations of space.

§ 66. DIRECTIONS FOR EXERCISES IN ABSTRACT DESCRIPTION.

Here, as in abstract narration, the states of the mind or objects that do not appear in sensible form, are represented through the symbols and images of external and sensible things.

The theme, then, in the first place, must be such as can be

thought or imagined under the relations or analogies of space. It will conduce greatly to the effect of description if the writer actually form a picture to his own mind of his theme, and then endeavor to transfer that picture, in suitable modes of description, to the mind of the reader. This habit of forming images of the theme as if existing in outward space, although the theme, in its own nature, as abstract and spiritual, is, strictly speaking, incapable of such relations, is yet invited and encouraged by the very nature of language, and by our customary modes of thinking. The mind naturally delights in putting forth its thoughts into these sensible forms, as the rich pleasures of the imagination attest. The habit of thus conceiving or thinking abstract themes in sensible forms, will not only better insure accurate and intelligible representations, but also will lead to a free command of symbolical or picturing language and style in the expression of thought, in which the chief power of brilliant and impressive writing consists. When this image or picture is formed, the procedure will be entirely analogous to that in simple description.

The process may be illustrated in a description of the moral disposition of "Fortitude."

We must first fix its geographical position, so to speak—its latitude and longitude—in order that we may have some point fixed and determined from which we may start with our process. Fortitude, we say then, lies in our moral nature, among our moral dispositions. If we now picture to our minds this, our moral nature, with its dispositions as spread out before our eyes, with its departments arranged with reference to the objects which the dispositions respect, we shall have presented to us at once, the precise position of fortitude. Fortitude respects—looks out on—evils to be borne. And we can now run the boundaries. These evils are, on the several sides, bodily ills and mental anguish. These are the land and water boundaries respectively. We look for the third

dimension, which is here depth and height, under which form strength or intensity of principle is appropriately represented, and we find that it rests on conscience and rises with firmness of purpose and intelligence. If now, after this mapping out of the theme, we proceed to survey the contents of the field thus generally delineated, we see its uses and its beauty, in manifold details of blessings which it works to the possessor, to other individuals, and to communities, and of specific features of excellence and loveliness.

It is manifest that at each step of our procedure, we may run more into details,—we may amplify, at will, as our object or the occasion may demand. We may go more or less into the indication of the relations to other moral states or exercises. We may indicate all the particular ills of body and troubles of mind, in respect to which fortitude is to be exercised. We may expand the description almost at our pleasure, in detailing the utility and loveliness, or the sublimity of the disposition; precisely as in describing Malta, we might have amplified almost at will in detailing the curves on the coast, the inlets, the promontories, the hills, etc.

All themes in abstract description may be treated in this way, under the relations or analogies of space. This we know, on the general principle that all our thinking is necessarily either in the forms of time or in those of space; and a little practice will satisfy any one of the high utility, as well as of the entire practicability of this mode of preparing our thoughts to be represented to others.

In reference to the application of the several laws of unity, selection, method, and completeness to this process of explanation, it will readily be seen how it differs from simple description or narration. Nothing will help more to the observance of the law of unity than this method of imaging the theme as a local object or scene. There is a

far greater liability to a violation of this law in abstract, than in simple description, or in narration. Such violations may obviously be much more easily guarded against, and when actually occurring, be more easily discovered and corrected with this method of procedure. In picturing before my mind the disposition of "fortitude," thus, as filling a department of the field of our moral dispositions, I shall be kept from running off from the proper description of it, to remarks upon ignorance or timidity, upon conscience and love of right, or other states of mind that may happen to have some remote relation to fortitude, or into some narration of instances of fortitude conducted in such a way as to leave it doubtful whether the design is to describe the disposition or to narrate some instances of its exercise.

In like manner, the law of selection will, in this mode of proceeding, be more likely to be observed. Such views of the theme will be taken as will best present it clearly to other minds.

The application of the law of method, which requires that the analogies of space be observed, that is, that the theme be pictured to the mind as an object or scene in space, with boundaries or outlines, and that the parts of the theme which are presented, or the views taken, be arranged according to their degrees of nearness, is obvious from the illustration that has been given. It should be carried out into all the details of the description. I not only thus picture to my mind the disposition of fortitude, as occupying a certain field of thought with definite outlines, and as lying in a certain department of the moral nature, but I take care to run the boundaries entirely around it, so as to separate it from every other disposition or state of mind. And then, passing to the details, I take care not to mix up "bodily ills" with "mental troubles," speaking now of the pain of a broken limb, and then of the suffering that is caused by

an arrow of contempt; now of the anguish of a burning fever, and then of the torture of a diseased spirit; now of the languor and weariness of an overworked frame; and then of the sad depressions of exhausted spirits. The parts of each general boundary or division should be presented by themselves; and, also, in the order in which they are related to each other. Thus, the smart of a wound is more nearly related to the anguish of a fever, than to the sufferings from hunger; the pain of a wounded sensibility from neglect or contempt, to the depressing fears from threatening difficulties or opposition, than to the troubles of a spirit dissatisfied with itself. In all cases thus, of abstract description, there will be perceived, on close and continued inspection, a difference in the degrees of relationship between the parts; and the law of method requires that this contiguity of the parts be observed in the description.

The law of completeness is more liable to be violated here, than in simple description. There is danger that some of the outlines that are necessary to fill out the entire field of thought occupied by the theme may be omitted; or that parts of the details may be passed by.

The questions in criticising the performance, will be analogous to those in simple description.

1. Is the theme one, and is it always viewed as occupying a field, the boundaries of which may be run upon the respective sides, and with their true bearings?

2. Has the true relation of the theme been given to other themes of the same class, and the best for indicating it to other minds; and are the outlines selected, such as, from the point of view taken, will best exhibit the theme to others?

3. Are all the outlines run in their true order of contiguity or nearness?

4. Have all the outlines and the contents also—the map-

ping out and the filling up—been carried to their requisite degree of completeness?

§ 67. Correct the faults in the following plans of description.

I. THEME.—*Grammar.*

Grammar, as the science of language, is thus bounded or limited :

1. It is limited by the science of the feelings. Language is directly and properly not the expression of feeling. It expresses feeling only through the thought.

2. It is further limited by the science of music ; as music immediately expresses feeling, not thought, except as feeling necessarily appears in thought.

3. It is limited, still further, by the science of hieroglyphics, or the expression of thought by visible signs to the eye.

4. It is limited, once more, by logic or the science of thought. Language is not thought, but only the expression of thought.

5. It is limited, lastly, by the science of mind. The mind, according to its own laws, furnishes thoughts for speech ; but grammar takes the thoughts as they are furnished to it, and views them only as they appear in words.

II. THEME.—*Botany.*

Botany is a department of Physical Science.

1. It is divided from Mineralogy, by the line which separates organic from inorganic matter.

2. It is distinguished from Chemistry, as it treats of forms, while chemistry treats of forces.

3. It is separated from Mental Science, by the boundary line between matter and mind.

4. It differs from Physiology, as it treats of the forms, and not of the growth of plants.

5. It differs from Grammar and Mathematics, as it treats of outward, sensible objects, not of what is abstract or purely mental.

6. It differs from Physics proper, or Natural Philosophy, as the latter treats of causes and the laws of their operation, while Botany has to do not with causes, but with effects.

7. It differs from Zoology, as plants differ from animals

III. THEME.—*Imagination.*

1. Imagination is a faculty of a rational nature. The animal may combine different things which it has seen, but it never properly imagines.

2. Imagination depends on memory; but is broadly distinguished from that faculty, as it creates, while memory only reproduces.

3. It differs from Perception, as perception only takes notice of what is presented to it from without, while imagination is not a power of knowing, but of producing.

4. It is distinguished from Invention, as the latter is a mere faculty of combination and application.

5. It is properly a faculty of forms; which may be material or sensible, or purely mental.

6. It differs from Reasoning, inasmuch as it produces new forms of truth, without deduction or inference.

IV. THEME.—*Spartan Patriotism.*

Spartan patriotism was love of country carried to excess. It disregarded the obligations of the family and kindred, and trampled under foot all personal rights. It tore the child from the embrace of the mother, and sacrificed all religious

sentiments on the altar of country. Its god was Sparta; its morality was Sparta's aggrandizement. To steal was right, if the theft went to enrich the treasury of Sparta, or even if the practice of private thieving would better train for pillage and plunder for Sparta's benefit. To die for Sparta, right or wrong, was the highest glory. Lying was praiseworthy, if Sparta could gain by it. In short, patriotism was at Sparta the dominant and all-controlling sentiment, subjecting to itself all personal respect, all social affection, all religious obligation. The man himself had no rights; kindred and neighbors, humanity itself, no claims; the Deity no prerogatives.

V. THEME.—*Scorn.*

Scorn is a sentiment of assumed superiority over others, and of disrespect to their rights.

As a sentiment, it lies in our passive or affective nature. It is neither justly intelligent or rational, on the one hand, nor necessarily intentional or willful on the other.

It overestimates one's own powers and deserts, and underestimates those of other persons.

It is a fault in the person and an evil to society.

It is blind in its judgment and unreasonable in its promptings.

It puffs up with disgusting self-conceit, and wounds the tenderest and most sacred feelings of others.

It ever implies a comparison between one's self and others. It first judges unrighteously, in exalting unduly personal merits, and then acts injuriously in pressing those assumed merits to the undeserved detriment of others.

It breaks up society first by its repulsive arrogance, and then by the embittering indignities in which it expresses itself.

NOTE.—In correcting this exercise, let the position of the theme first be indicated—the department of our nature in which it lies. Then

let those boundaries or limitations of it be indicated, first in its essential elements, then in its characteristics as it would present itself to the eye, and finally, in its effects. Let the laws of description be applied : Is the one theme ever kept before the mind ? Is the right position taken, and the proper outlines presented ? Are they presented in their proper order ? Are all given that are required for a complete description ?

VI. THEME.—*Contentment.*

Contentment is a grace of character.

It may respect our original endowments, our attainments, or our circumstances.

It is rather a habit than an isolated exercise of feeling, and implies a continued state of satisfaction with our lot.

There is much more happiness within the reach of suffering men, than they are wont to suppose. The difficulty is, that happiness is sought where it can not be found, while its actual and abundant springs and sources are neglected.

We have great and rich endowments, which we should at once recognize as such with gratitude and satisfaction, if we were to regard the multitudes in creation beneath us in capacities and condition.

Contentment implies a comparative estimate of our capacities and condition. It supposes a higher and better condition possible, than has fallen to our lot to experience.

We are justly discontented in a sense with the measure of our attainments. The best can easily see how much higher and greater even theirs might have been than they are. But there may yet be contentment here as a grace of character, so far as it allows not previous faults or negligences to dishearten from better endeavors ; as it keeps us from fretting, and murmuring, and idle self-reproaches ; as, especially, it gives joy and encouragement from real advances.

A spirit of contentment is one of the richest treasures of

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the soul. It moderates and extends our joys, it lightens and softens our sorrows.

A contented spirit meets the good and the ill in life with composure, for it knows that human condition is one of dependence, and that all things are ordered in infinite wisdom and love.

VII. THEME.—*Patriotism in its Nature, Culture, and Value.*

I.—1. Patriotism is a sentiment; not cold conviction, nor blind instinct, nor fitful willfulness.

2. It is beneficent, as it ever prompts to duty and service.

3. It is an original principle of man's nature; a susceptibility that is moved, however, only by truth perceived and understood.

4. It is wakeful.

5. It is self-denying.

6. It is forbearing and patient.

7. It is active.

8. It is hopeful.

II.—1. Its growth and culture consist in study and in acts of patriotic service.

2. It imbibes the country's life by the study of its origin and growth, of its adversities and successes, its outward and its internal history.

3. It sympathizes with all its experiences.

4. It studies its capacities and its defects.

5. It promptly yields itself to every call of service.

6. It makes sacrifice of selfish opinions, and interests, and feelings, as occasion bids.

III.—1. Its value is beyond estimation.

2. It ennobles its possessor.

3. It benefits society.

4. It suppresses narrow, selfish instincts.
5. It stimulates others to generous endeavors.
6. It is the sure and necessary bulwark and support of civil communities.

EXERCISES IN ABSTRACT DESCRIPTION.

1. Give the outlines or boundaries which separate Etymology from other departments of Grammar;
 2. Chemistry from other branches of Natural Science;
 3. Practical Astronomy from other departments of the science;
 4. A noun from other parts of speech;
 5. A wish from other states of mind;
 6. Faith from other moral virtues;
 7. An oath from other addresses to the Creator;
 8. A family from other forms of society;
 9. The sanction from other component parts of a law.
-
1. Distinguish or run the boundary lines between prudence and wisdom;
 2. A virtue and a grace in character;
 3. Law and advice;
 4. Desire and choice;
 5. Belief and trust;
 6. Knowledge and faith;
 7. Principle and profession;
 8. A hope and a wish;
 9. A solecism and a barbarism;

10. A metaphor and a trope ;
11. Rhythm and melody ;
12. Genius and taste ;
13. Purpose and disposition ;
14. Freedom and lawlessness ;
15. Character and reputation ;
16. A confederacy and a republic ;
17. Emotion and sensation ;
18. Rational contemplation and wild castle-building.

1. Enumerate the distinctive qualities of true friendship ;
2. A laudable desire to excel ;
3. Egotism ;
4. Flattery ;
5. Arrogance ;
6. Petulance ;
7. Covetousness ;
8. True manliness.

1. Describe, first, in its distinctive nature ; secondly, in its qualities ; and thirdly, in its uses or value, a refined taste ;
2. A well disciplined mind ;
3. Habits of order ;
4. A spirit of contentment ;
5. A love of neatness ;
6. Familiarity with nature ;

7. Love of the real and the actual;
 8. A contemplative spirit;
 9. The grace of meekness;
 10. Tenderness of sensibility;
 11. Sympathy with natural scenes;
 12. Decision of character;
 13. Habits of observation.
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CHAPTER X.

ANALYSIS.

§ 68. ANALYSIS is that process of Explanation in which the theme is represented by an enumeration of the parts into which it has been separated.

The process implies, that the theme has first been separated in thought, at least, into its parts; the proper exhibition of those parts constitutes the essential nature of the process.

§ 69. The theme in analysis is ever one which can be separated into parts; as tree, animal, Europe.

EXERCISE.—Mention some themes that can be separated into parts.

§ 70. Analysis is of two kinds: DIVISION and PARTITION.

§ 71. DIVISION separates the theme into *similar* parts. The theme, "Man," thus, is divided into the

several races, Caucasian, Mongol, Malay, Ethiopian, and American.

§ 72. PARTITION separates the theme into *component* parts. The theme, "Man," is separated by partition into the several members,—head, neck, trunk, and limbs.

A little thought will familiarize this important distinction between like or similar parts, and component parts; a similar part may be correctly designated by the name of the whole, as "a Mongol" may properly be termed "a man;" a component part can not be so designated, as "the head" is not "the man."

The names of the parts given by Division are such as kingdoms, classes, orders, genera or kinds, species, families, varieties.

The names of the parts given by Partition are such as members, portions, constituents, and the like; any one part is a complement of the rest.

CHAPTER XL

DIVISION.

§ 73. The theme in Division is ever a class; as man, tree, rock.

§ 74. The Law of Unity in Division requires,
First, That the theme be but a single class:

Secondly, That the separation into the parts be made on a single principle of division.

This law would be violated by introducing subdivisions not included in the class which constitutes the theme; as in the division of the theme, "Man," unity would be violated by introducing "the Chimpanzee," or "the Ourang-outang."

It would, also, be violated by representing parts which are given by different principles of division. Thus the theme, "Man," may be divided into many sets of parts, on as many different principles of division. Unity would be violated by confounding or intermingling those sets. This would be the case, if the parts given by the principle of color were enumerated in the same rank with those given by the principle of civilization; as if the parts given, were "White," "Brown," "Indian," and "Black."

EXERCISES.—Correct the errors in the following instances of division.

1. The solar system comprehends, 1. The Sun; 2. The Planets; 3. The Satellites of the Planets; 4. The Stars.

2. Formidable, as useful to the mariner, are those great movements of the ocean, Tides, Waves, Icebergs, and Oceanic Currents.

3. Of the various orders of the animal kingdom, that of the Ruminants, or of those which chew the cud, embraces those that have been made most serviceable to the wants of men, as an enumeration of its various families will show. These are the Camel, the Llama, the Giraffe, the Horse, the Deer, the Antelope, the Goat, the Hog, the Sheep, and the Ox.

4. The winds may be divided into Constant, General, Variable, and Partial.

5. The inhabitants of the earth may be distributed in respect to their religion, into the following classes, viz.: Christians, Jews, Mohammedans, Chinese, and Pagans.

6. The pure or unmixed forms of government have been

stated to be Monarchy, Oligarchy, Democracy, and Confederacy.

7. The personal vices are, Indolence, Negligence, Intemperance, Egotism, and Malice.

8. Triangles are Equilateral, Isosceles, Obtuse, or Rectangular.

§ 75. The Law of Selection in Division requires that, of the different principles of division applicable to the theme, that one be taken which will give the sets of parts best fitted to the object of the composition.

This law would be violated by adopting, in an essay on the different languages that have been spoken among men, a principle of division of the human race founded on color, or on country, or on period of existence. For while, for some purposes, it might be proper to make the division on one or the other of these principles, neither one would give us all the languages spoken by man in their proper distribution. The Hebrew dialect, thus, is spoken by communities of different complexions, in different lands, and at different ages of the world. By neither of these principles of division, could it be properly placed in relation to other languages.

§ 76. The Law of Method in Division requires,

First, That the parts be enumerated in the order of the degree of resemblance to each other.

Secondly, That, if the division be carried beyond the first set of parts, the subordinate parts be arranged under the second classes.

If the human family were to be divided in reference to color, as the principle of division, the parts would properly

be arranged in this order: white, brown, blackish brown, black. If this same theme were divided on the principle of race, the order would properly be this: Caucasian, Mongolian, Malay, Ethiopian, American. The law would be violated, by placing "the black" in the first set before "the brown;" or, in the second, "the Ethiopian" before "the Mongolian;" or, by interchanging the positions respectively of the Caucasian and the Malay.

The second requisition of the law would be violated by grouping together the Arabian and the Australian, one of which belongs to the white, the other to the black division; or, in the first set of parts, the Celtic and the Chinese in the second set.

Correct the errors of method in the following instances of enumeration.

1. The vertebrate animals are included in the four classes of the Mammals, the Fishes, the Reptiles, and the Birds.

2. The duties of men respect themselves, their Maker, and their fellows.

3. The mental activities are distributed into those of intellect, will, and susceptibility.

4. The desires are classed among those of happiness, esteem, society, food and subsistence, knowledge, and power.

5. The senses are five in number, viz.: the sight, the smell, the touch, the taste, and the hearing.

6. The seven primary colors, so called, are indigo, red, orange, yellow, violet, green, and blue.

7. The animal kingdom embraces man, the various orders of the mammals, as the carnivorous, the marsupial, the ruminants, and others; the birds of prey and of song; the fishy tribe, from the great monster of the deep—the whale—to the pin-fish of our smallest brooks; the lobster and the

oyster groups ; and, lowest of all, that seem scarcely separated from the vegetable kingdom, the zoophytes or radiates.

8. The Desires are distributed into those which are founded in our animal and our mental natures, hopes, and fears.

9. Our duties may be ranged under the classes of personal, religious, social, and political.

10. Moral acts consist of, 1. Virtues ; 2. Upright thoughts ; 3. Pure desires ; 4. Lawful purposes ; 5. Vices ; 6. Words ; 7. Outward actions.

11. Societies are: 1. Natural ; 2. Artificial ; 3. Civil ; 4. Domestic ; 5. Religious ; 6. Voluntary.

12. The Arts are: 1. Useful ; 2. Æsthetic ; 3. Architecture ; 4. Landscape-Gardening ; 5. Eloquence ; 6. Poetry ; 7. Music ; 8. Painting ; 9. Sculpture.

§ 77. The Law of Completeness in Division requires that all the parts given by the adopted principle of Division be represented.

This law would be violated, if, in the division of governments in reference to the seat of authority in them, only the monarchical, the aristocratic, the democratic, and those combined of any two of these were enumerated, leaving out such as the Spartan, which was a combination of all the three simple forms.

Correct the violations of the law of completeness in the following examples.

1. The divisions of water are, Oceans, Seas, Bays, Gulfs, Sounds, and Lakes.

2. All material bodies are distributed into the two classes of Ponderable and Imponderable Bodies, the former of which embraces solids and fluids.

3. The moisture in the atmosphere appears under the various forms of Dew, Fog, Rain, and Snow.

4. The domestic virtues are, the Conjugal, the Parental, and the Fraternal.

5. The vertebrate animals are, the Mammals, Birds, and Fishes.

§ 78. DIRECTIONS FOR EXERCISES IN DIVISION.

The first thing is, to fix in the mind a distinct notion of the theme, as representing a class.

The next step is, to determine the kind of division, or the principle of division to be applied.

Thus, if the theme be "Man," it is first to be viewed as denoting a class. It is not consequently to be represented as consisting of body and spirit; of head, trunk, and members; but as comprehending various species or varieties under it. Then the kind of division is to be determined, or the principle in reference to which it is to be divided. This may be complexion, country, sex, age, culture—any one, or some other like principle, as each of these principles would give its own set of parts or subdivisions. If divided in reference to complexion, there would be given such parts as white, brown, etc.; if divided in reference to country, such parts as Europeans, Asiatics, etc., would be obtained.

If the division is to be carried further, the parts are each to be taken separately, and its subdivisions to be ascertained and enumerated in the same way, care being taken that all the parts that are thus given, be distinctly enumerated. It is not necessary, however, to subdivide all of the parts, but only such as the object of the composition may require.

It will be observed, that there may be one principle of division for the highest series, and another for the lower. As if "Man" be divided first in reference to complexion, into white, brown, blackish-brown, and black; the white

may be subdivided into the Arabian and the Abyssinian; the former having the hair straight or flowing, the latter crisped. The Arabian family may be still further subdivided in reference to country, as the Frank or European, and the Oriental, with still further subdivisions.

When the parts are all ascertained and arranged in order, they may be represented in such a manner by narration, by description, or otherwise, as may appear best. The first exercises may profitably be confined to the simple enumeration and arrangement of the parts, without amplifying by description or otherwise.

It will be advantageous, also, to indicate always the principle of division adopted in each case. The distinct presentation of this to the mind will help invention, prevent confusion and error, direct the arrangement, and in other ways, prove a profitable exercise.

§ 79. DIVIDE THE FOLLOWING THEMES:

1. The Kingdoms of Nature.
2. The Animal Kingdom.
3. The Mammals.
4. The Reptiles.
5. The Ruminants.
6. Exogenous Plants.
7. The Oak Genus.
8. The Rose Family.
9. The Cherry.
10. The Hawthorn.
11. The Willow.

12. The Strawberry.
13. Cereals.
14. Clouds.
15. Winds.
16. Governmental Systems.
17. Forms of Monarchy.
18. Conditions of Society.
19. Sciences.
20. Arts.
21. Forms of Religion.
22. Educational Systems.
23. Societies ordained of God.
24. Theories of Electricity ;
25. of the Aurora Borealis ;
26. of Sound ;
27. of the origin of Society ;
28. of the origin of Language ;
29. of Genius ;
30. of Taste ;
31. of Memory ;
32. of Freedom of the Will ;
33. of Necessity ;
34. of Creation ;
35. of Mind and Matter ;
36. Mental Phenomena.

- 37. The Senses.
 - 38. The Emotions.
 - 39. The Virtues.
 - 40. The Graces of Character.
 - 41. Duties.
 - 42. Rights.
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CHAPTER XII.

PARTITION.

§ 80. In Partition, the theme is some composite whole which can be separated into parts, and which is composed or made up of these parts.

§ 81. The Law of Unity in Partition, requires,

1. That the theme be single or one which can be embraced in a single view of the mind; and
2. That the separation into parts of the same order be made from a single point of view.

The law of unity, thus, would be violated if, in analyzing the theme "Tree," by partition, that is, in separating it into its component parts—"the root," "the trunk," "the branches," and "the fruit"—something should be included which was not with the others a component part of the tree, as "its shape," "its hardness" or "woody structure," and the like. These things do not, evidently, go with the root, etc., to make up the tree.

This law would also be violated, if with the parts enumer-

ated, "the root," "the trunk," "the branches," and "the fruit," other parts were given, which, although component parts, are not given by that principle of partition or presented from that point of view, as "the bark," "the woody fiber," "the pith," and the like.

Correct violations of the Law of Unity in Partition, in the following examples.

1. The United States of America embrace as constituent parts of the Union: New England, the Middle States, the Southern States, the Western States, California, Oregon, the District of Columbia, and the Territories.

2. The West India Islands include Cuba, Hayti, Porto Rico, the British Islands, the Danish and the French Islands, and the Bermudas.

3. The Parliament of Great Britain consists of the King, the Lords spiritual and temporal, the Knights, Citizens, and Burgesses, and the representative Peers of Scotland and Ireland.

4. The Legislative Government of the United States of America, is vested in the President, the Cabinet, the Senate, and the House of Representatives.

5. The population of Mexico is made up of Creoles, Indians, Negroes, Mulattoes, and the mixed races.

6. The staple productions of the State, are cattle, wheat, corn, beef, pork, cows, and sheep.

7. The face of the country is diversified by mountains, hills, valleys, plains, and prairies.

§ 82. The Law of Selection in Partition, requires that such sets of parts, or such a principle of partition, be taken, as will best accomplish the object in writing.

This law would be violated if, in a political geography,

those parts were selected which are given by the physical lines of the globe, as by the seas, mountains, or rivers.

§ 83. The Law of Method in Partition, requires,

1. That the parts be enumerated in the order of juxtaposition, or that the more adjacent parts be placed nearest each other; and,

2. That, if the partition be extended beyond the first set of parts, those of the second be presented under the part of the first set to which they respectively belong.

This law would be violated by a representation of the theme "Tree," in the order of enumeration, first, of the root; secondly, the leaves; thirdly, the trunk; and fourthly, the branches.

It would also be violated, if the method were, 1. The root; 2. The trunk; 3. The branches; 4. The twigs; 5. The leaves.

The law would be violated by the following order of stating the parts of the theme "Contentedness," considered in reference to the acts in which the practice of this virtue consists: 1. "Our external demeanor;" 2. "Our opinions;" 3. "Our dispositions of will and affection."

It would be violated, also, if more parts of a lower rank were added as in the same order, such as, 4. "Submission;" 5. "Confidence."

The method adopted by Dr. Barrow, in discoursing on this theme, is as follows: "I. Our opinions and judgments of things; II. Our dispositions of will and affection; III. Our external demeanor." Under the first principal part, he presents the subordinate particulars of belief: "1. That our condition is determined by the will of God; 2. That every thing which happens, is thoroughly good and fit; 3. That, according to God's purpose, all events conduce to our welfare; 4. That our present condition is, all things considered, the

best for us." Under each of the other main heads, particulars are presented in the same way.

Correct errors of method in the following examples.

1. British America is divided into the provinces of Newfoundland, New Brunswick, Canada, New Britain, Nova Scotia, and Prince Edward's Island.

2. The Barbary States are Algiers, Barca, Morocco, Tripoli, and Tunis.

3. A flower consists of calyx, pistils, stamens, and corolla.

4. The parts of a plant are the root, stem, leaves, calyx, and corolla.

5. The kingdom of Great Britain embraces South Britain, North Britain, Ireland, and Wales.

6. The column in Architecture, consists of the base, the shaft, the astragal or neck of the capital, the capital, and the square stone at the top called the abacus.

7. A moral act includes, 1. Free choice; 2. A motive; 3. A desire; 4. A perception; 5. Deliberation; 6. An object of choice; 7. Intelligence.

8. Skill in art implies, 1. Intelligence; 2. A plan; 3. Practice; 4. Power.

9. Music is composed of, 1. Sound; 2. Melody; 3. Harmony; 4. Modulation; 5. Sentiment.

10. Literature implies, 1. Language; 2. Cultivated thought; 3. Refined sentiment; 4. Taste; 5. Social freedom; 6. Sound morals.

11. Avarice is made up of, 1. Selfishness; 2. Narrow views of enjoyment; 3. Disregard of others' rights; 4. A sacrifice of higher interests.

§ 84. The Law of Completeness in Partition, requires that all the parts, which are given by the adopted prin-

ciple of Partition as making up the theme, be enumerated.

This law would be violated if in the partition of the theme "Tree," "the leaves" should be omitted; or, in that of the theme "Contentedness," "the dispositions" should be left out, and only "the opinions" and "the outward demeanor" be represented.

Correct the violations of the law of completeness in the following examples.

1. The Political Divisions of Europe are, Great Britain, France, Prussia, Austria, Russia, Spain, Portugal, and Italy.

2. The parts of a Flower, are the Corolla, the Stamens, and the Pistils.

3. The parts of a Thermometer are, the Case, the Scale, and the Mercury Bulb.

4. The constituents of an act of virtue are, knowledge of duty, and a disposition to do it.

5. Every act of memory implies an object previously in the mind, and the recognition of it as such.

6. Vision involves an object of sight, and a medium through which it is seen.

7. In order to Rain there must be Evaporation and Condensation.

DIRECTIONS FOR EXERCISES IN PARTITION.

After the theme has been selected, it should first be represented carefully and distinctly to the mind as a whole, to be separated into its component parts. This is of importance every way, but particularly in helping to a ready, correct, and complete partition of the theme. There will be little difficulty with outward or sensible themes. The theme "Tree," for instance, we can readily think of, or we can form

an image of it as filling a certain space, and as made up of certain parts. There will be more difficulty in thus forming an image of an abstract theme, as, for instance, the theme "Fortitude." The difficulty is the same, however, that we have before encountered in abstract narrative and description; and for reasons already intimated, the habit of representing abstract themes thus to the mind under the relations of space, is one of vital moment to good writing. A little labor at first will surmount all the difficulty, and will be abundantly compensated in the effect the habit, when acquired, will have in making the exercise attractive as well as useful. We can thus think of "Fortitude" as occupying a place in the field of personal virtues, and, so occupying a place, as admitting of separation into parts, which taken together, shall make up the whole virtue.

The next step is to determine upon the particular principle of partition to be applied. It is obvious that the theme "Tree," may be separated into parts, which shall make up the whole in various ways. In one way, or by one principle of partition, we have given us, at once, as the component parts, "the root," "the trunk," "the branches," "the foliage." In another way, by taking a view across a section of the trunk, we obtain "the bark," "the sap-wood," "the heart-wood." In still another, regarding it simply as a shape or form for a sketch or picture, we separate it into "trunk" and "spray."

So, in the case of the abstract theme, "Fortitude," we notice on a little inspection, that there are several things which are united in it and constitute it what it is. There are first, sense of evil; secondly, conviction of duty to encounter it; thirdly, steadfastly meeting and enduring it. Or, we might separate it in reference to the faculties in exercise, as "the sensibility to suffering," "the moral sense impelling to a cheerful endurance," and "the resolute will

to bear it." Or still again, in reference to merely esthetic aspects, we might have the parts, "a burdened soul," "a resolute spirit," and "a tranquil brow."

There will be occasion for particular care that parts given by different principles of partition be not intermingled in the enumeration.

In the selection of the principle of partition to be adopted, reference must be had to the particular object in writing. A botanist, thus, would prefer the first principle adopted in the partition of the theme "Tree," as stated; a physiologist would rather take the second, as better showing how the tree grows; and a landscape painter, the third.

It will be borne in mind, that a different principle of partition may be applied to the smaller partitions, from that which was adopted for the larger, or the same principle may be continued. Thus, I may continue the same principle in the partition of the theme "Tree" to that of the "root," and then I obtain such parts as "the sap-root," "the side-roots," "the root-fibrils," and "the spongioles." Or, applying a different principle, the botanist would obtain by partition, "the covering," "the wood," and "the pith." It would not necessarily violate any law of discourse to apply to any lower part the process of division; to separate, for instance, "the root" into "the root-stock," "the corm," "the tuber," and "the bulb."

In applying the law of method, which is the next thing to be attended to, care must be taken that the parts be so stated, that the lower parts are comprehended, each group by itself, under the higher to which they belong.

When all these steps are thought out, the parts may be stated in their determined order, and then they should be reviewed for the purpose of ascertaining whether the partition is complete; or, in other words, that all the parts have been stated.

In criticising the exercise, inquiry should always be made for the particular principle adopted in the partition.

§ 85. Analyze by partition, the following themes :

1. Central America.
2. The Chinese Empire.
3. A Flower.
4. An Apple.
5. A Ship.
6. A Watch.
7. The Eye.
8. A Telescope.
9. A Steam-Engine.
10. The Electric Telegraph.
11. The Planetary System.
12. The Animal Structure.
13. A Logical Proposition.
14. A Discourse.
15. English Grammar.
16. Chemistry.
17. Natural Science.
18. Mental Science.
19. Moral Science.
20. A State.
- 21.-A Legislature.
22. Law.

- 23. Virtue.
- 24. Conscience.
- 25. Patriotism.
- 26. Civilization.
- 27. Politeness.
- 28. Artistic Skill.

CHAPTER XIII

EXEMPLIFICATION.

§ 86. EXEMPLIFICATION is that process of explanation which exhibits the theme through one of its parts.

In this process, thus, we may represent the theme "Giraffe," by exhibiting what is characteristic of that species of animals as found in a single individual, as that in the Garden of Plants, in Paris. We see, from this specimen, that the Giraffe has horns and cloven feet; that it ruminates and grazes like other animals having horns and cloven feet; that it has a beautiful head, with small mouth, and full, brilliant eyes, and a tongue of extraordinary length, that seems to be analogous to the proboscis of the elephant, being the extension of the organ of taste, while the trunk is the extension of the organ of smell; also a neck of remarkable length, being longer than its back, which fact, with the great height of the withers, gives the animal a peculiarly erect and commanding appearance; and that it is gentle, docile, playful, and harmless in its disposition.

In the same way, the abstract theme, "Fortitude," might

be exemplified in some particular instances of the virtue, as in the case of Regulus, who, notwithstanding the dispensation from his engagement by the Pontifex Maximus, the protestations and remonstrances of the whole Roman people, and the lamentations of his friends, persisted in his purpose to return to Carthage, and there subjecting himself unfalteringly to the most cruel torments and indignities.

§ 87. The theme in Exemplification must represent a class that can be divided into similar parts.

It is obvious that we may exemplify "a tree" by one of its varieties, as "an oak." We can not exemplify it by one of its component parts, as "the trunk," except as we take those properties or functions of life which are *common* to the whole tree as a growth.

It will be seen from this how closely related this process is to analysis by division, as already described.

It will occur at once to every one, moreover, that this process is one of the most common, and at the same time, one of the most pleasing processes of explanation.

§ 88. The Law of Unity, in Exemplification, requires three things :

1. That but one class be taken as the theme to be exemplified ;
2. That, if more than one example be introduced, they be not mingled together, but be separately presented ;
3. That only those properties of the example be exhibited which are common to the class.

This law would be violated if, in case of the theme "the Giraffe," I should bring in descriptions of other animals in the Garden of Plants, that by their neighborhood, or by

something remarkable about them, should attract my mind to them and lead me thus to forget my proposed theme.

It would be violated, in its second requisition, if I should introduce notices of the Giraffe in the Royal Menagerie at Windsor, in such a way as that the reader would confound the two.

It would also be violated in its third particular, if I were to bring in some peculiarities of the example in such a way as to leave the reader in doubt whether they belonged to the species, such as stiffness and awkwardness in movement and particularly in attempting to crop grass from the earth, which might have been occasioned by the unnatural treatment it suffered in being brought up by men, in being confined, and in being transported from place to place, and to uncongenial climes. The importance of distinguishing carefully accidental properties of the individual from those common to the class, is well exemplified in the fact that from the difficulty shown by a domesticated Giraffe in grazing from the ground, the conclusion was hastily drawn that in its native state the Giraffe did not crop grass, but lived exclusively on the twigs and leaves of trees.

In the case of the abstract theme, "Fortitude," the law would be violated if I were to introduce into my essay other virtues, as "patriotism," or "fidelity to engagements," in such a way as that for the time it would not distinctly appear that the theme was "Fortitude;" or if I were to mingle in confusedly other instances of fortitude; or were to make prominent other traits of character in Regulus.

Correct the violations of unity in the following plans.

I. **THEME.**—*A Republic exemplified in the Government of the United States of America.*

1. The Constitution is made the basis of all administration.

2. The sovereignty is vested in three departments: the Legislative, the Judicial, and the Executive.

3. It embraces a union of a number of subordinate Sovereignties or States.

4. All office-holders are directly or indirectly responsible to the people.

5. Where practicable, the people act in person in local assemblies; where otherwise, by representatives chosen by themselves.

6. In some free governments, as in Great Britain, the membership of one of the Legislative departments is constituted by the Executive.

7. Offices are limited in time or during good behavior.

II. THEME.—*True Patriotism exemplified in George Washington.*

1. He freely sacrificed personal interests, as of home, property, private feelings and opinions, at his country's call.

2. When opposed by his personal enemies in authority, he suppressed his just resentments for the good of his distracted country.

3. He rejected the offers of power and station, when made to him in circumstances that made them peculiarly tempting to a generous ambition.

4. He was a man of the most systematic industry, profound sagacity, and unswerving morality.

5. He preferred the pleasures of private life to the state and pride of political rule, and declined honor and emolument when the welfare of the country made no demands upon his service.

§ 89. The Law of Selection, in Exemplification, requires that such instances or examples, and such par-

ticular features of the example, be selected as can best be made to subserve the object of the essay.

There will often be occasion for careful investigation and study, in order to determine what examples and what features in the example shall be taken. Sometimes this will be already determined, as the naturalist may have but one specimen within his reach, or generally the writer may be shut up to particular instances or facts, by his lack of sources of information. The law would be violated by the selection of obscure examples of which but little is known, or those which but faintly exhibit the characteristics of the class. It would also be violated by selecting other than those properties which will best represent the class; as if I were to take those characteristics of the Giraffe in the Garden of Plants, which belong to all quadrupeds.

§ 90. The Law of Method, in Exemplification, requires,

1. That if more than one example be introduced, the examples be arranged according to the principles of analysis by division, §§ 73-79; and,

2. That the particular features or properties of the example taken be presented in the order prescribed by the process employed in explaining them, whether that process be narration, description, or analysis.

It is obvious that after the example is selected, and also the properties which are to exemplify the theme, these properties are to be exhibited as they would be if they constituted the theme. All that is necessary is, that the main object, which here is to exhibit the class through the individual, be steadily kept in view.

§ 91. The Law of Completeness, in Exemplification, requires that all the properties of the example be enumerated which are necessary fully to represent the theme.

Correct faults in the following plans in Exemplification.

I. **THEME.**—*Birds show the Thieving Propensities that characterize some Human Tribes.*

The house-wren will watch the woodpecker, till it has dug a hole in the tree sufficient for her purpose, and then will take possession of it.

It often drives away other and even larger birds from their nests, after they are built.

It attacks the blue-bird with great violence and persistence.

The martin, it generally succeeds in driving off; but it is sometimes outmaneuvered. Some martins, in one case, as related by Mr. Bingley, watched till the intruder had left the box from which they had been driven, and then entered and barricaded the entrance, and went without food two days in defending it, till the discomfited wren raised the siege.

It has been known to carry off all the movable parts of a swallow's nest, to supply its own.

Swallows, it is said, however, will revenge any such maraudings, as they have closed up the entrance, when their enemies have taken possession, with the mortar they use in building their nests, and entombed the robbers alive.

The house-wren, it has been observed, thus closes up the hole of the blue-bird, which it has generally found a superior foe.

II. **THEME.**—*Friendship exemplified in the devotion of Damon and Pythias to each other.*

Damon had been sentenced to death by Dionysius, King of Syracuse.

His request to visit his own country, and take leave of his family, was granted, only on condition that another should consent to take his place in prison, and to die in case of his failure to return.

Pythias at once offered to take his place.

The day appointed for the execution came on; Pythias cheerfully obeyed the summons.

He thanks God that his friend had not returned.

A cry is raised, "Stop the execution;" Damon is announced. Pythias bids the executioner hasten his work.

Damon comes up at full speed, covered with dust, and surrenders himself to suffer the sentence pronounced against him.

Pythias reluctantly gives way to his faithful friend.

He had told the doubting tyrant that he was confident his friend would return.

He had prayed that the winds might be contrary, and prevent it.

III. **THEME.**—*Fraternal Affection illustrated in the case of Artabazanes and Xerxes, sons of Darius, King of Persia.*

Each had plausible claims to the succession to the crown.

Darius died when the elder son, Artabazanes, was absent; whereupon Xerxes assumed the scepter.

On the return of his brother, he threw off the diadem, and went out to meet him, showing him all imaginable respect.

This deference to seniority is an Oriental trait, worthily exemplified in Xerxes.

The brothers agreed to refer the question of succession to their uncle, who decided in favor of Xerxes.

Artabazanes instantly prostrated himself at the feet of his younger brother, and acknowledged him his sovereign.

He continued faithful in his affectionate allegiance, and, at last, lost his life in the service of his brother, at the battle of Salamis.

In private life, as during the period of the dispute about the succession, they maintained the most cordial intercourse.

§ 92. DIRECTIONS FOR EXERCISES IN EXEMPLIFICATION.

In selecting and studying the theme, it should be distinctly borne in mind that the theme in this process must ever represent a class, and that this class is to be represented through the example which is taken. The mind should grasp the theme accordingly, as a class comprising more or less varieties or individuals. Only as it is a class can it be exemplified. If the example is not already given, as it is, for instance, when a naturalist finds a new specimen of a plant or mineral, the peculiarities of which he wishes to represent as showing the properties of the class to which it belongs, the mind should carefully run over the different varieties or individuals which make up the class denoted by the theme, with a view to determine which will best answer the purpose of exhibiting the theme.

When the particular example is selected, then its properties, so far as they are common to the class, should be carefully scanned, in order that the most appropriate and all that are necessary properly and fully to represent the theme, may be selected. Then the selected properties may be set forth one by one, in the order prescribed by the particular process adopted. This process may sometimes be narration; sometimes description; sometimes analysis.

Suppose the theme be "the Rose," to be exemplified in

"the eglantine," or "sweet-brier." The process may begin by mention of the soil which it prefers; then may be given its general character and size, as a shrub, with indications of the stem, the leaves, the flowers, which may be followed out into the particulars of number, shape, hue, and fragrance; and then the several uses of the plant. In passing over these particulars, special care will be requisite not to represent as the common properties of all roses what may be peculiar to the eglantine; and, further, to omit nothing that may be necessary to give a complete notion of the theme. It would be wrong, thus, to represent all roses as of the same size, as having the same number, shape, and size of leaves, and the same color and fragrance of flower.

It should be borne in mind, moreover, that the exemplification will vary with the more particular object in the essay. A naturalist would choose a different example, select different properties or characteristics, arrange them differently from a florist; and he, again, differently from a mere lover of nature.

Suppose the theme be abstract, as "Justice," to be exemplified in the elder Brutus. Nothing would be admissible here but what would serve to set forth the exercise of this virtue by him. His personal character otherwise, his relations to others, as particularly to his sons and to his countrymen, as leader and magistrate—these would all be scanned in the light of their simple relation to the culture and practice of this virtue by Brutus. Further, the culture and practice of this virtue by him would be presented only so far, and in such light as would serve to exemplify it in its general properties or effects. Thus, in the history of Brutus, we see that a sentiment of justice is nurtured by suffering, as having early lost his father and elder brother by the cruelty of Tarquin, the remembrance of the wrong being perpetually kept alive in the feeling of his loss, ever fed the native spark

with appropriate fuel till it broke into a flame that could not be extinguished; the felt inability to resent the wrong, and the forced concealment of the resentment, only strengthened the growth of the sentiment through long years of suffering; the encouragement given by the interpretation of a prodigy, tended still more to protect and sustain the sentiment; the sight of the wrongs to others, as in the case of Lucretia, also ministered to its growth.

We see thus exemplified in the history of Brutus, how the sentiment of justice is nourished by sense of personal wrong; by the felt necessity of repressing for a time all resentment; by hope of ultimate redress; by sight of wrong to others. We see, also, its exercise exemplified in him in his open purpose to redress the cruelties of the Tarquins, and his execution of his purpose in his overthrow of their dynasty; in his confiscation of their property, when they were detected in a subsequent conspiracy; and above all, in the resolute sacrifice of parental affection on the altar of this sentiment, in the trial, condemnation, and execution of his own sons, who were involved in the conspiracy to restore the Tarquins.

§ 93. Exemplify the following themes :

1. A Vine in the Grape.
2. Plant-Life in the Oak.
3. A Marsupial Animal in the Kangaroo.
4. Shell-fish in the Muscle.
5. Animal Sagacity in the Dog.
6. Instinctive Order in the Beaver.
7. Industry in the Ant.
8. Order in the Bee.

9. Regularity in Nature.
 10. True Greatness in Washington.
 11. Ambition in Napoleon Bonaparte.
 12. Patriotism in Hampden.
 13. Filial Affection in Ruth.
 14. Justice in Aristides.
 15. Republican Government in the United States of America.
 16. Luxury in Rome.
 17. Civilizing power of Christianity in the Sandwich Islands.
 18. Religion in France during the Revolution.
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CHAPTER XIV.

COMPARISON AND CONTRAST.

§ 94. COMPARISON AND CONTRAST is that process of explanation which exhibits the theme in the light of its resemblances or differences in reference to another object of the same class.

§ 95. The process is by Comparison when the resemblances are given; by Contrast, when the differences are presented.

Geography is thus compared to Geology in respect to its subject-matter, which is the same—the earth. It is contrasted

with it in respect to the view it takes of the earth; the one directing its attention to the forms of the surface, the other to the interior structure.

§ 96. If the process respect the simple qualities of the things compared, it is called **DIRECT COMPARISON AND CONTRAST**.

If it respect the relations of the objects, it is called **ANALOGICAL COMPARISON AND CONTRAST**, or simply **ANALOGY**.

Thus the planet Venus may be compared with the earth directly in the particulars that it has gravity, is round, has a rough or mountainous surface, and a deep and dense atmosphere; that it is not self-luminous, but receives its light from the sun; that it revolves on its axis and has thus the successions of day and night, and, revolving around the sun with its axis inclined but unchanged in direction, has changes of seasons.

It may be compared to the earth analogically or through its relations in reference to its fitness to sustain life, vegetable or animal; its influence on the movements of the various parts of the solar system, and the like. In this case, the same properties may more or less be taken into view, as, for instance, atmosphere, change of seasons, magnitude, distance from the sun, etc.; but so far as they are thus introduced, they are viewed only in reference to their bearing on the planet's fitness to sustain life or to disturb the motions of other bodies—in other words, only in their relations.

It may not be expedient always to distinguish, thus, properties from relations in the enumeration of the points of resemblance or of difference. Sometimes it will be needful to confine attention to the one or the other—the properties or the relations—and then the distinction becomes important.

Distinguish Direct from Analogical Comparison and Contrast, in the following outlines.

I. THEME—*The Duckbill.*

1. The Duckbill or Ornithorhyncus, was long a wonder and a puzzle to naturalists.
2. It has a bill like a Duck.
3. It is covered with hair and fur, like the Otter.
4. It finds its food in the mud, like the Duck, and feeds on insects, small shell-fish, and worms, as well as grass.
5. It burrows in the ground like the Rabbit.
6. It carries and nourishes its young like the Kangaroo.

II. THEME.—*The government of the United States resembles that of Great Britain in many respects.*

1. The Executive administration is intrusted to one person, as its head and source, called in one case the King, in the other the President.
2. In both the Executive is responsible to the nation, which extends its control to the King indirectly through his Ministry; to the President directly to his own person.
3. The Legislative authority is in both jointly vested in two bodies, which are independent of each other in respect of appointment and of action.
4. The membership of the House of Lords derives its being from the appointment of the King, and is hereditary; that of the United States Senate, from the several State Legislatures, and is only for a term of years.
5. The House of Commons and the House of Representatives, are alike elected by the people.

§ 97. The theme in this process must be regarded as an object belonging to a class, as an oak, an elephant,

fortitude, which belong severally to the classes of trees, animals, virtues.

§ 98. The Law of Unity in Comparison and Contrast, requires,

1. That the theme be a single individual, or variety of the class; and,

2. That the object, with which the theme is compared or contrasted, be also single.

This law does not forbid that several individuals be made to constitute the theme, but only that they should not be represented as individuals confusedly together. It requires that they be gathered into a single group, and that they be represented as such single group throughout the essay. Thus the other planets may be compared with the Earth with no violation of unity; or all the superior planets or the inferior planets, or all the planets besides the asteroids. But whether more or fewer are taken, they must be carried in the mind as one group. The law would be violated if sometimes Jupiter, sometimes Venus, sometimes some other planet, were presented, leaving it a doubtful matter what might be the particular theme to be represented.

The same remark is applicable to the second part of the law requiring singleness in the object with which the theme is compared. The law does not forbid that this object be a group or variety. We might thus represent the theme "the Earth," by comparison with the other planets; as it resembles them in reflecting light to other worlds; in presenting phases like them, passing from full to new, as does the moon; in transits over the face of the sun; in revolving around the sun; in appearing sometimes nearer the sun, sometimes farther from it, sometimes to be advancing, sometimes to be retrograding. The other bodies of the solar system would together

constitute the object with which the comparison would be made. The law would be violated, however, if the comparison were here with one and there with another of these bodies in such a way that it would be difficult to follow the comparison.

§ 99. The Law of Selection requires,

1. That the object with which the theme is compared belong to the same class as the theme;
2. That those points in the object, with which the comparison or contrast is made, be selected which will best exhibit the theme.

Although it is strictly true that there are no two things that can not be embraced in the same class on some supposable principle of classification, as even a mathematical triangle, an orange, and an act of virtue, all belong to the class of "objects of conception," still, inasmuch as the comparison or contrast can be but extremely faint and dim between objects that can be embraced in classes of excessively wide extent, this law of selection would be violated in taking a more comprehensive class than is necessary.

Generally, the smaller the class, the more clear and distinct will be the comparison. Sometimes, however, the wider the contrast, the more striking will be any points of resemblance.

§ 100. The Law of Method requires, that the points of resemblance or difference be presented in the order of their relationship to each other, or the resemblances by themselves and the differences by themselves successively.

Correct faults in method in the following plan.

THEME.—*Demosthenes and Cicero.*

1. Both of these celebrated orators gave themselves to the culture of the art of Eloquence, with extraordinary devotion. Demosthenes cultivated rather vehemence and energy; Cicero, learning and polish.

2. Both were men of the highest repute and influence in their respective cities. Demosthenes was never intrusted with any high office of responsibility; Cicero was honored with all the regular offices of trust and honor in the gift of the people.

3. Both were driven from their homes. Demosthenes was banished for his own faults, in disgrace; Cicero, for his patriotic virtues, in honor and amid the tears of the Senate and people.

4. Both excelled in the art of Oratory. Demosthenes in the style of his eloquence, was ever grave and serious; Cicero often indulged in pleasantry to a fault.

5. Both were solicited with bribes. Demosthenes is charged with corruption; Cicero repelled every solicitation to wrong.

6. Both were ambitious. Demosthenes never suffered personal aims or interests to appear; Cicero was egotistical and ostentatious.

7. Both met with a violent termination of their career. Demosthenes perished, a bold, determined suicide, from poison, at the foot of a religious altar; Cicero, a weak, irresolute fugitive, was miserably beheaded by the wayside, in the litter in which he had attempted his escape.

§ 101. The Law of Completeness, in Comparison and Contrast, requires that all the points of resemblance or

of difference be stated, which are necessary to exhibit the theme.

Correct the faults in the following exercises.

I. **THEME.**—*The Planet Jupiter resembles the Earth in many particulars.*

1. It is flattened at its poles ;
2. It has four moons ;
3. It has an atmosphere ;
4. It shines by reflected light, as is proved by its eclipsing its moons, and by its being eclipsed by them, as the earth eclipses the moon and is eclipsed by it ;
5. It has dark bands crossing its disk ;
6. It revolves on its axis once in a little less than ten hours.

It is unlike the earth in diverse respects :

7. Its orbit is three times as eccentric ;
8. It is thirteen hundred times as large ;
9. The eclipse of one of its moons revealed to astronomers the velocity of light.

II. **THEME.**—*Hope and Fear.*

Hope and Fear belong to the same class of mental states, and accordingly present diverse points of agreement and diversity in their respective natures and objects. Hope anticipates good, and desires it; Fear anticipates evil, and shrinks from it. Hope is joyous; fear is sad and painful. Hope is one of the most deeply-seated principles of our nature. It is the morning's animating brightness to youth; the steady but intense light of a midday sun to manhood; the calm serenity of sunset to age. Like Fear, Hope has a single eye to the future. It is blind to the past it takes

no note of the present. Like fear, it is often headstrong and mocks at counsel, and is deaf to the teachings of experience. Like fear, it keeps us active and vigilant, and quickens every activity. It differs from desire in the respect that it fastens on those objects only which it deems real and attainable; while desire often attaches itself to what is illusive and beyond our reach.

§ 102. DIRECTIONS FOR EXERCISES IN COMPARISON AND CONTRAST.

Here, as the theme ever belongs to a class, it is necessary to present it to the mind in that light. We then look over the class to which it belongs, and select another of the same class, which by its resemblances or differences will best represent the theme. We then study out these resemblances and differences carefully, and select such as will best answer our purpose.

The method of arrangement will be either to state first the resemblances and then the differences or the reverse; or to take particular features and exhibit both the resemblances and the differences in that feature together, and then pass to the next feature. Thus we might take the gravity of the earth and compare it with that of Venus, stating first the resemblance in the law of gravity being the same, and then the difference in the actual weight; then the figure and shape as being similar, both being nearly but not exactly round, and rough or jagged on the surface, but Venus being about one-tenth of the earth in size; then the supply of light and heat, being alike in receiving all from the sun, but unlike in amount—Venus receiving nearly twice as much as the earth; and thus proceed with the other features. Or the particulars of resemblance might all be stated first, and then those of difference.

We carry forward our enumeration of the points of re-

semblance or difference, so far as may be necessary for our particular purpose in writing.

We will take for illustration the theme, "the Oak," to be compared and contrasted with some one of the same class of objects. The oak belongs to the class of forest trees. In determining which of other forest trees to select, we should have regard to the object for which we write, and the means we have of information about it. If we write for the purpose of informing another person about the oak, we take a tree with which both he and ourselves are familiar. Sometimes, however, we may wish simply to compare two given trees. We will take "the elm." We now compare the two together in respect to country, soil, growth, size, shape, roots, trunk, branches, foliage, seed; history of cultivation; uses for fuel, shade, food, and in the arts, as for building and tanning. We take such of these particulars or such groups of them as will suit our purpose, noting the resemblances and differences in respect to each particular selected, and setting them down in order; or we state all the resemblances in respect to each particular first, and then the differences. Or, we may confine our statement to the resemblances or to the differences, omitting the contrast in the one case, and the comparison in the other. We should violate order, were we to intermingle particulars of one group with those of another, or place those of any one group out of their natural order.

If we take an abstract theme, as, for instance, "Gluttony," and compare it with another vice, "Drunkenness," the process will be similar. They both belong to the same class of vices against self-control. We run over the particulars in respect to which they may be compared, and we see we may enumerate the source and occasion of the vices respectively, their growth into confirmed habits, and their effects. In regard to each of these several groups, we may

go farther and specify in comparison or contrast, as the case may be, in respect to the natural appetites of hunger and thirst planted for wise ends in human nature, but perverted in each vice by excessive indulgence in food or drink, on occasions of conviviality, when social instincts are likewise abused through defect of moral control to resist contempt, or through want of self-control and culpable abandonment to bodily propensities; the power of repetition in forming habits; the growing insensibility to conscience, reason, self-respect, and reputation; the increase of appetite, till it obtains absolute dominion; the effects on body and mind, on character, kindred, and society for this life and the future. This last group of particulars, it will be noticed, embraces relations—the relations of the vices as causes to their effects; and will, therefore, illustrate the process of analogical comparison and contrast.

§ 103. Mention points of resemblance and of difference in the following themes.

1. The Horse and the Ox.
2. The Apple and the Grape.
3. The Oak and the Pine.
4. The Planet Venus, and the Star Sirius.
5. A Cloud and a Fog.
6. A Coral Reef and the Andes.
7. Vegetable Physiology and Botany.
8. Chemistry and Natural Philosophy.
9. History and Chronology.
10. A State and a Family.
11. A Republic and a Confederacy.

12. Paganism and Mohammedanism
13. Grecian and Roman Civilization.
14. Ancient and Modern Art.
15. Pride and Envy.
16. Imagination and Taste.
17. Music and Painting.
18. Morality and Piety.

CHAPTER XV.

CONFIRMATION.

§ 104. CONFIRMATION is that form of Discussion in which the object is to prove a truth or disprove an error.

This object is effected by the EXHIBITION of PROOF.

§ 105. The Theme in Confirmation is ever a judgment which may be expressed in the form of a logical proposition; as "the soul is immortal;" "Cæsar was not justified in crossing the Rubicon."

§ 106. The mind addressed may be in any one of three different states; either without any belief, in weak faith, or in positive disbelief.

§ 107. Belief admits of degrees; and may vary from a faint probability to absolute certainty.

§ 108. Proof is either DIRECT or INDIRECT.

It is **DIRECT**, when applied immediately to the establishment of the proposition.

It is **INDIRECT**, when it is applied to the overthrow of objections. In this case, it is called **REFUTATION**.

Distinguish the **Direct** from the **Indirect** proofs in the following arguments:

The Ourang-Outang does not belong to the human species; for,

1. Its natural posture, as determined by its very form, is not erect, but stooping.

2. While it sometimes goes on two feet, this motion is unnatural and awkward, and it is ever prone to support its movement by its fore limbs.

3. Its fore limbs are proportionately much longer than the human arm, while the lower or hinder limbs are shorter than those of man.

4. Its feet are five-toed and long; but they are narrow and formed like the hand; so that while man is bimanous, it is quadrumanous.

5. Many of the bones, as those of the nose and the heel, are unlike those of the human skeleton.

6. The teeth are differently arranged from those of man.

7. It is totally wanting in all rational qualities.

Mr. Burke, in urging concessions to America, presented the following arguments:

I. The condition of America demanded concession, as seen in

1. Its large and increasing population;

2. Its valuable commerce;

3. Its advanced agriculture;

4. Its extensive fisheries.

II. If America is so valuable, it may be thought that force may be justifiable in retaining it. But,

1. Force is temporary; war can not be perpetual;
2. It is uncertain in its issues;
3. It impairs, by its destructive effects, the value of its object;
4. It is justified by no experience.

III. The temper and character of the Americans call for concessions. Love of freedom is the predominating feature—a spirit,

1. Inherited from their English parentage;
2. Strengthened by their form of government;
3. Fostered by their religion;
4. Promoted by their domestic institutions;
5. Cultivated in their education;
6. Confirmed by their remoteness from the parent country.

§ 109. A complex proposition, embracing several constituent propositions, may be proved by the separate and successive proof of each constituent part.

Thus the proposition, "Civilization is dependent on Christianity," may be separated into the following constituent propositions, viz.:

Civil Government is dependent on Christianity;

The arts are dependent on Christianity;

Education is dependent on Christianity;

The manners and morals of society are dependent on Christianity.

Or, we may divide the proposition into constituent parts in reference to its predicate, Christianity, as:

Civilization depends on Christianity for its fundamental principles;

Civilization depends on Christianity for its spirit and character ;

Civilization depends on Christianity for the animating and sustaining elements of its advancement.

§ 110. In resolving complex propositions into the simple propositions of which they consist, the principles of analysis, as stated in §§ 68-85, are to be observed.

The Laws of Unity, Selection, Method, and Completeness, will apply in their full force.

Correct the faults in the following exercises.

I. PROPOSITION.—*The Government of Great Britain is a Free Government.*

PROOF 1. The principles of its Constitutional Law are favorable to freedom.

2. The actual working of the government is friendly to freedom.

3. Its institutions are free.

4. Its Judiciary is a protection to freedom.

5. Its Executive administration is favorable to human rights.

II. PROPOSITION.—*Christianity is favorable to Poetry.*

PROOF 1. It addresses itself to the highest faculties of the soul.

2. It furnishes the most inspiring themes.

3. Its own spirit is of the most exalted and exalting character.

4. It gives scope to the most soaring imagination.

5. It educates society to the highest degrees of intelli-

gence and refinement for the due appreciation of the best forms of poetry.

6. It calls forth the deepest and purest emotions, and ministers life and warmth to the poetic spirit.

III. PROPOSITION.—*The Fine Arts are favorable to a pure Morality.*

PROOF.—1. The study of the Fine Arts is favorable to personal morals.

2. Poetry and Eloquence are needed advocates of morality.

3. The influence of the arts is happy on society.

4. A pure, national architecture, is both refining to taste and also quickens and enlarges patriotic sentiments.

Resolve the following complex propositions into their constituent single propositions.

1. Games of chance are hurtful to morals.

2. The public freedom requires that all offices of high political responsibility, be filled by direct popular election.

3. It is safe to encourage universal immigration.

4. Antiquity has been overrated.

5. Tradition proves a universal deluge.

6. Grecian culture was a deification of man.

7. Social justice was the characteristic principle of Roman life.

8. Sir Walter Scott's writings are favorable to intellectual and moral improvement.

9. Persecution is detrimental to whatever cause employs it.

§ 111. The first general distribution of proofs is into ANALYTIC and SYNTHETIC.

ANALYTIC PROOFS are such as are given in the terms of the proposition.

SYNTHETIC PROOFS are such as are to be sought without the proposition.

The proposition, "All trees are organic," is one that may be proved from the very terms "trees" and "organic." The proof is found in the meaning of those terms. So the proposition, "Dueling is murder," we prove by analyzing the terms "dueling," and "murder." The very notions expressed by these words furnish the proof.

We can not so prove, however, the proposition, "Dueling is a relic of barbarism." No analysis of the terms here will furnish the proof. We are compelled to search for the proof elsewhere than in the proposition. This proof, thus obtained from some other source than the terms of the proposition itself, is Synthetic.

§ 112. **ANALYTIC PROOFS** are to be found by a careful study of the terms of the proposition.

Thus, in finding proofs of the proposition, "Labor is a blessing to man," the subject, "labor," is first analyzed in reference to its bearing on the predicate—"blessing to man." Labor, as used in this proposition, is thus found to be essentially "habitual activity in reference to some end."

The predicate is then analyzed in reference to its relations to the subject. It is readily perceived that, as man has a rational nature essentially active, and is made for happiness, he must, in order to be happy, be active; his activity, if rational, must be directed to some end; and it must be habitual. The proof is then complete that to such a being labor must be a blessing.

Find analytic proofs in the following propositions.

1. A republic guarantees individual freedom.
2. Conscience is the surest guide to man.

3. Wrong-doing blinds the conscience.
4. Imprisonment for debt, without fraud, is unjust.
5. Tyranny justifies resistance.
6. Education can not be effected by mere class-room instruction or lecturing.
7. Lying is never justifiable.

§ 113. SYNTHETIC PROOFS may be distributed into Intuitive and Empirical.

INTUITIVE PROOFS are such as are given by the mind itself;

EMPIRICAL PROOFS are such as are to be sought without the mind.

Thus the proof of the proposition, that "The sum of the three angles of a triangle, is equal to two right angles," lies in the mind itself. So, too, the proof of the proposition, "Goodness is lovely," is found in our own minds. We need not to inquire elsewhere for proofs.

It is otherwise with the proposition that "The orbits of the planets are ellipses." We need to go to observation, or to the testimony of others who have observed, for the proof. Mere thinking will never supply the proof as in the other case.

Find intuitive proofs of the following propositions.

1. Two strait lines can not inclose a space.
2. A triangle can not have more than one angle as great as a right angle.
3. In a right-angled triangle, the hypotenuse is the longest side.
4. A circle that touches the four sides of a square, can not cut any of its angles.
5. On a field, inclined forty-five degrees to the horizon,

no more blades of grass can grow than on one-half as much of level ground.

6. If an electro-galvanic circuit were established round the globe, and the current be assumed to be instantaneous from point to point, then messages dispatched eastwardly and westwardly at the same instant, will reach the same point half round the earth: one, twelve hours before the time of starting as noted at the place from which it started, and the other twelve hours after that time as marked by the clock at the place of meeting.

7. If two persons go due east round the earth, starting, one on the parallel of ten degrees, and the other on the parallel of twenty degrees of north latitude, their paths will cross each other.

8. Space is unlimited.

9. If the Spartan government favored theft, still, every enlightened Spartan conscience must have condemned it.

10. No virtuous act can fail of its reward if conscience live.

§ 114. EMPIRICAL PROOFS are distributed into three kinds: ANTECEDENT PROBABILITY or A PRIORI PROOFS, SIGNS, and EXAMPLES.

Although *a priori* proofs have been sometimes regarded as including some that are not proper antecedent probability proofs, and also as not including others that are, yet generally the two designations nearly correspond. And as the term *a priori* is a more common, and also a less cumbrous designation, we prefer to use it.

§ 115. A PRIORI PROOFS are founded on the relations of a cause to its effect, or of a general law to its results.

We infer, thus, that there will be wretchedness and crime when we observe intemperance, because we know that intem-

perance leads to these results—is a cause of them. The prevalence of intemperance is an *a priori* proof of wretchedness and crime.

So we may prove that a certain river must have been frozen over, from the fact that the temperature was very low. The severe cold is an *a priori* proof of the formation of ice.

In like manner the advocate proves that an accusation is groundless from the character of the accuser. That he is unprincipled, false, malicious, and bitterly hostile to the accused; that he is selfish and expects some return from making the accusation, is an *a priori* proof that the accusation is groundless.

Or, the advocate may prove the perpetration of an alleged crime, from the character of the accused and the occurrence of a suitable occasion. The vindictiveness of his temper, and his presence at the time, constitute an *a priori* proof of his guilt.

On the other hand, the absence of all inducement and occasion to commit an alleged crime, constitutes an *a priori* proof of innocence.

§ 116. The force or validity of any *a priori* proof will vary with the degree of certainty between the cause and the effect, or the law and the result.

If the cause be adequate and actually operate, the proof is conclusive.

If it be doubtful, either whether it be adequate or whether it might not have been hindered from operating, the force of the proof will be so far impaired.

If the thermometer have fallen to zero, and the temperature have continued at that degree for any considerable time, this will be conclusive proof to us that exposed bodies of water have been frozen. We need no further proof

But if we are in doubt whether the cold has been intense enough, our conclusion will be held in suspense. Or, in case the body of water be large and deep, or if we are in doubt whether a high wind may not have prevented the cold from forming ice on the surface, the conclusion may be likewise suspended.

Find *a priori* proofs of the following propositions.

1. Honesty is the best policy.
2. Falsehood is dangerous.
3. Universal intelligence and piety will perpetuate free institutions.
4. Christianity will eventually prevail throughout the earth.
5. Free institutions are the ultimate goal of European progress.
6. The aborigines of America are destined to annihilation as distinct tribes.
7. The study of the classics is necessary to the highest intellectual culture.
8. The feudal system was beneficial.
9. Every man is the architect of his own fortune.
10. An international copyright is unfavorable to the interests of learning.
11. The imprisonment of Napoleon Bonaparte in St. Helena was necessary to the peace of Europe.
12. Foreign intervention in the political affairs of Italy is inexpedient.
13. Critical reviews are favorable to literature.
14. The Ottoman empire is doomed to speedy extinction.

§ 117. SIGNS are proofs which are founded on the relations of an effect to its cause, or to the occasion of its operating.

The sign is the dependent event or effect: the matter to be proved, is the cause or the occasion on which it depends.

The geologist discovers the tracks of birds in certain rocks; and from this, he infers that such birds lived there when those rocks were yet in their forming state. The discovered tracks are the sign; and the existence of the birds in that ~~condition~~ condition of the rocks, is the fact proved. The tracks are the dependent facts; the existence of the birds the necessary condition, without which, the tracks could not have been.

In like manner, proofs which are often employed in the conviction of a murderer, like the following: the discovery of blood on his garments, or of such bloody weapons in his possession as must have caused the death wound; attempts at flight or concealment; agitation when apprehended; contradictory statements; and the like, are instances of signs. We can not account for these facts, but on the supposition of his guilt. His perpetration of the murder is that on which they depend for their cause or occasion, without which they would not have been.

Find signs as proofs of the following propositions.

1. George Washington was a true patriot.
2. Napoleon Bonaparte was ruled by a selfish ambition.
3. Cicero was an honest but irresolute lover of his country.
4. Major Andre was a spy.
5. The work of creation was progressive.
6. The Alleghany Mountains were formerly submerged.
7. North America was inhabited by a race of Indians of higher civilization than the existing tribes.
8. Civil government is an ordinance of the God of nature.
9. Man was made a religious being.

10. Truth is stronger than error.
11. The human race was one in its origin.

§ 118. Of Signs, there are several varieties. One of these is TESTIMONY, which is the statement of others in regard to matters of fact.

The Roman historian, Suetonius, states that Julius Cæsar made his expedition to Britain chiefly to obtain pearls. Pliny states, that the pearls found there were worthless. The testimony of Suetonius is a proof of the nature of a sign. We believe his statement, because we can not account for his making it unless it were a fact. So Pliny's statement is a sign proving to us that the British pearls were worthless, inasmuch as unless the pearls were of this character, such a man as Pliny could not have made the statement.

If we can account for the testimony on any other ground than that of the existence of the fact testified to, it so far fails of being a proof. If Suetonius had lived in another age of the world, or in another country, and had no means of information about Cæsar's expeditions; if he was a writer credulous, careless, reckless of truth, then we can account for his statement otherwise than by supposing its truth.

When we use testimony in proof, therefore, we need particularly to inquire whether the testimony may not be accounted for without supposing the truth of the statement, and in adducing it to guard against any supposition arising in the mind of the reader that the statement could have been made, except on condition of the fact having been as stated.

Find signs in the form of Testimony in proof of the following propositions.

1. Mahomet was a self-deluded fanatic.

2. Glass was used by the Ancient Romans.
3. Profane history proves the origin of Christianity as the Evangelists record.
4. The Ancient Britons migrated from the neighborhood of the Black Sea.
5. The Emperor Charles V died a victim of gluttony.
6. The rise of free cities is to be attributed to the Crusades.
7. Joan of Arc was a religious enthusiast.
8. Queen Elizabeth's treatment of Mary, Queen of Scots, was the fruit of jealousy.
9. The belief in witchcraft, was general throughout Christendom in the seventeenth century.
10. The Constitution of the United States is a development of a national life, not a compact of State sovereignties.

§ 119. AUTHORITY is another variety of Signs. It is the expressed opinion or judgment of others.

Authority differs from Testimony in this: that testimony respects a matter of fact; authority, a matter of opinion. They are alike signs, as they presuppose the fact or opinion as that without which the testimony or the authority would not have been presented. The opinion pronounced by a court of justice, has force or validity in commanding our assent as authority; because it can not be supposed that it would be pronounced unless it were correct. If the tribunal from which it proceeded were impeached of incompetency or corruption, the authority of its decisions would be so far invalidated; for in this case, another ground for the opinion would exist besides the truth or justice of the case.

Find signs in the form of authority to support the following propositions.

1. Piety is favorable to learning.

2. The English language is, of all modern languages, the best medium of poetical expression.

3. Total abstinence is the only sure remedy for intemperance.

4. Morning hours are most favorable to intellectual vigor.

5. Civilization has been progressive from the earliest ages.

§ 120. It is obvious, from the very nature of signs as proofs, that the simple fact of CONCURRENCE will give additional force to testimony and to authority.

This additional validity will depend upon this: whether the concurrence can be accounted for in any other way than on the supposition of the fact or opinion being as stated.

If several entirely independent witnesses, who have had no opportunity of collusion, agree in their statements, the testimony may be conclusive even although each of the witnesses be utterly untrustworthy in character. We can not account for the concurrence except on the ground that, what they have independently agreed in stating, is true. The separate examination of criminals often thus evolves agreement in certain particular statements, which on the simple ground of this agreement compels our belief, although the substance of their statements may be known to be false.

In the same way, when men, acting on entirely independent grounds, come to harmonious results in opinion, the very concurrence will give weight to their authority, when each separately could command little or no respect. The concurring decisions of judicial tribunals, in different states and countries, become invested with impregnable authority.

Find proofs from concurrence of the following truths:

1. The existence of God.

2. A universal deluge.
3. The credibility of the Mosaic history.
4. The historic appearance of Jesus Christ.
5. The descent of the aborigines of America from Asiatic ancestors.

§ 121. **EXAMPLES** are proofs which are founded on the resemblance between individuals of the same class.

The naturalist finds a plant to have certain organs; this fact is proof to him that any other plant of the same variety will have the same organs.

If we have once detected falsehood in a man, the fact will strengthen other proof going to convict him of the same offense at another time.

These are both instances of examples as proofs. They both rest, as proofs, on resemblance.

It will appear on a moment's reflection, that examples have a close affinity to *a priori* proofs. Both direct the mind to a cause or law, and both rest their validity as proofs on the assumed uniformity of the operations of nature. Only as we believe that the same cause works ever, in the same circumstances, the same effect, does either kind of proofs command our assent.

§ 122. When the examples adduced conduct us to the belief that the whole class to which they belong possess the same properties, the proof is called **INDUCTION**.

We take up a lily, and find its flower has six divisions and six stamens. It is proof to us that the next lily which we pluck is six-lobed also, and has six stamens. This is an instance of a simple example. But we go farther and conclude that all lilies have like organs. This is Induction.

One instance of detected falsehood proves, as a simple example, that another statement may be false. When we conclude that the whole character is false, or that falsehood characterizes a whole class of statements, the argument is that from Induction.

§ 123. When the resemblance, which constitutes the essential nature of an example as a proof, respects relations, not simple properties, the proof is called an ARGUMENT FROM ANALOGY.

When, thus, from the relations of the earth to its inhabitants we infer that the other planets are also inhabited, we have an instance of an argument from analogy.

§ 124. Examples may be REAL or INVENTED.

REAL Examples are such as are taken from known facts.

INVENTED Examples are such as are supposed or imagined for the occasion.

An invented example was used by Socrates to convince the Athenians of the absurdity of their custom of choosing magistrates by lot. He supposed a company of mariners who should select a steersman not from his proved competency or skill, but merely by the chances of a lot. The same absurdity, so obvious in this supposed case, is proved by the example as a proof, to attach to their mode of electing magistrates.

The vanity of riches is proved by means of an invented example, in the familiar tale of Ortogrul of Basra, by Dr. Johnson.

§ 125. The very nature of this kind of proofs requires

that the example belong to the same class as the object or fact to which it is applied as proof.

The special difficulty in applying this rule arises from the fact that, as before remarked, § 99, there are so many principles on which objects may be classed together, that it is possible to bring into the same class any two objects of thought, however unlike. Because two objects may be classed together, however, on one principle, it does not follow that they may be so classed in respect to all particulars. The plum and the pear are both fruits; but it would not be allowable to conclude from a plum containing a stony seed-vessel, that a pear has a like seed-vessel, although both belong to the same class of objects—fruits. The principle on which the class is formed must embrace the particular involved in the argument, or the reasoning is fallacious.

The plum and the pear do not belong to the same class of objects in respect to the seed-vessel. Botanists call the one a "drupe," the other a "pome." As fruits, however, it would be safe to reason from one to the other in the way of example; as, that if the plum contains the seed-vessel of the tree, so the pear will be found to contain it; that as the plum will ripen, so also will the pear ripen in congenial circumstances; that as the seed of the one will, if properly placed, germinate and produce a tree after its kind, so also will the other. No fallacy in reasoning by examples is more common than this. It is a fallacy that can be detected and shunned only by applying the principle: Do they belong to the same class in respect to the particular involved in the comparison?

Now, we are safe in assuming, from the admitted uniformity of nature, that if but one cause operate, or but a single law apply, and in precisely the same circumstances, the effect will be the same. Where, then, we can clearly detect the one

cause or law, we can safely conclude the effects will be the same. If the law were ascertained to be the same for the formation of the seed-vessel of the plum as of the pear—the same as it is for the seed-vessels of all plums—then one example of the seed-vessel in a plum, would be sufficient for determining that of a pear. So far as both are fruits, the law is the same for both. It is often, however, difficult or impossible to ascertain whether there be but one cause or one law operating in the case. We are, hence, obliged to adduce more examples than one to make out a satisfactory proof. One example of a fruit taken from a new tree, will satisfy the botanist as to what will be true of all the other fruit on the tree in regard to many particulars, as its being a stone-fruit, or a proper fleshy-fruit; its predominant color; its general size, and shape, flavor, and the like. It will not warrant him in concluding as to the exact size, and color, and taste, because other subordinate causes, as position on the tree, exposure to the sun, and the like, may come in to modify the general operation of the law.

The rule comes practically to be modified into the following twofold form.

§ 126.—1. Either let it appear that a single cause or law determines both the example and the fact to be proved, in respect to the particular of comparison: or,

2. Multiply examples so far as necessary, to show that but one law or cause can thus operate.

Remark.—In the exercises that follow, the fallacy will be exposed by indicating either, 1. That different causes manifestly operate in the two cases of the proof and the fact to be proved; or, 2. That it does not sufficiently appear that but one cause operates in the two cases.

Detect the fallacies in the following arguments :

The great mountain-chains of the globe run north and south, as is proved by the Rocky Mountains and the Cordilleras.

The winds are everywhere variable and uncertain, as the meteorological registers of the country show.

All trees drop their leaves in the autumn, as the oak and the apple.

All flowers are made only for the fruit, into which they finally pass, as the strawberry and the almond.

Lead and iron are metals; but iron is attracted by the lodestone; therefore, lead must be so attracted.

The moon changed last Wednesday, and a storm occurred on Thursday. The moon will change to-morrow; a storm may, therefore, be expected the next day.

Transparent bodies are brittle; for glass is transparent and is also brittle.

The year which followed the appearance of the great comet in 1843, was characterized by an unusual fruit harvest in the United States. The appearance of comets may be regarded, therefore, as presaging an unusual fruit product in that country.

Sir Walter Raleigh says, that the Arawaks ate the bodies of their deceased friends, in token of honor and affection. Cannibalism is to be ascribed, therefore, to the sentiment of respect and reverence.

Homer and Milton, the greatest poets that have lived, were blind. Therefore, blindness is favorable to the development of the poetic spirit.

Some intemperate men have lived long lives; intemperance, therefore, is not detrimental to health and life.

Cornaro measured out to himself the exact quantity of food to be taken every day, and lived to a great age. Longevity is to be attained, therefore, by taking a uniform allowance of food, irrespectively of the demands of appetite.

Lord Byron lived an irregular life. To be poets, then, we must live irregular lives.

Lord Byron was a cripple. All cripples will be geniuses.

Pliny lost his life in exploring the phenomena of nature; therefore the pursuits of science must be dangerous.

The Greek, the Roman, and the Frank are of the Caucasian race, and are all civilized; therefore Caucasians are all civilized.

About the middle of the seventeenth century, some Irish rebels of the same race in Ulster, were driven into exile; some east, some west. The descendants of the eastern exiles are perfect specimens of human beauty and vigor; those of the western exiles, reduced by hunger and ignorance, have become low in stature, ill-shaped, coarse-featured, of the lowest barbarian type. Ignorance and want, it is concluded, will, in the course of two centuries, without the help of other physical causes, effect the widest differences between descendants of the same race of men.

Distinguish the different kinds of examples in the following proofs.

I. PROPOSITION.—*The shell of the Oyster is in place of a Bone.*

PROOF.—1. The bases of the muscles are fixed in it, as the muscles of the ox are fixed in its several bones.

2. The lobster and other shell-fish have the bases and support for their muscles and tendons without, instead of within, as in the case of proper vertebrated animals.

II. PROPOSITION.—*North-western Europe owes its mild temperature to the influence of the winds and currents of the ocean.*

PROOF.—1. The seeds and plants of the tropical regions of

South America are found on the shores of Scotland and Norway.

2. Russian America has a much milder climate than the same latitude on the eastern coast of the American continent.

III. PROPOSITION.—*The Physical forms of the South American Continent determine its Climate and its Fertility.*

PROOF.—1. If the Cordilleras chain of mountains were placed along the eastern, instead of along the western coast, they would drain of their moisture the trade-winds of the Atlantic, to the warmth and moisture of which the plains of the Amazon owe their fertility, at the same time that they would lower their temperature.

2. The plains of the Ganges owe their fertility to the winds of the tropics, that gradually lose their warmth and their moisture as they pass into the interior, while on the table-lands beyond them is only drouth and desert like the desert of Atacama.

3. The eastern slopes of the continent are remarkably fertile; while the western are dry and barren.

IV. PROPOSITION.—*The Human Species, as it wanders farther away from the place of its origin, falls away in its Physical Form, its original Mental and Moral Type, till at last it becomes extinct.*

PROOF.—1. The tribes of man most closely related to the Caucasian, are the most elevated.

2. The Mongolian is higher in form and condition than the Malay; the North African than the South African; the African than the South American.

3. The Atwies of South America have recently become extinct, as have also tribes of the aborigines of Australia.

V. PROPOSITION.—*Nations have their periods of Rise and Decay.*

PROOF.—1. This is the law of all organic life, of vegetables and animals, both as individuals and species.

2. The great nations of antiquity have passed away.

3. Some modern nations seem to have passed the meridian of their prosperity.

VI. PROPOSITION.—*Adherence to Principle is the condition of Success in Life.*

PROOF.—1. Arnold and Aaron Burr were honored and prospered in their earlier life; they fell when they sacrificed the interests of their country to the dictates of jealousy and ambition.

2. Washington repelled the seductions of power and station, and secured an immortality in the gratitude and respect of his countrymen.

Distinguish the different kinds of proofs in the following arguments.

I. PROPOSITION.—*All Lotteries should be prohibited by the Civil Authority.*

PROOF.—1. Because they encourage the vicious tendency in human nature to rely for success on fortune and accident, rather than on direct, legitimate endeavor.

2. Because, while they create no new value, they consume much time, labor, and expense, which, otherwise directed, would add to the wealth of the community.

3. Because individuals have been led by them to venture their all to their final ruin on the hazards of fortune.

4. Because they create useless anxiety and disappointment.

II. PROPOSITION.—*The Soul is Immortal.*

PROOF.—1. It is spiritual and immaterial.

2. It has ever-increasing capacities.

3. It yearns after immortality, and dreads annihilation.

4. The attributes of God are opposed to its annihilation.

5. Conscience demands it.

6. Philosophers of all ages have recognized this truth.

In his argument in the Girard Will Case, Mr. Webster assumes it to be conceded, that the devise is void, except on the ground of the peculiar privileges accorded in equitable jurisprudence to charities. He then advances the position, that the devise is not a charity.

I. Because it is derogatory to the Christian religion, and tends to weaken men's reverence for that religion, and their conviction of its authority and importance.

His proofs of this position are :

1. It attaches reproach and odium to the whole clergy of the country, by rejecting its teachers and the ordinary agencies of instilling the Christian religion into the minds of the young.

2. It proceeds upon the presumption that the Christian religion is not the only true foundation, or any necessary foundation of morals.

3. It excludes the Christian Sabbath, as also every religious observance.

4. It denies the utility of teaching the Christian religion to youth at all.

If, then, the devise be derogatory to Christianity, it can not, by settled law, be privileged as a charity.

II. The devise can not stand as a charity, because it is against the public policy of the State of Pennsylvania.

1. The charter of the State declares Christianity to be one of the great and leading ends of government.

2. The laws of the State against blasphemy, and the violation of the Lord's day, and others proceed on the principle.

3. Our system of oaths is founded on Christianity and a religious belief.

But the courts of Pennsylvania have decided that a charitable bequest, which counteracts the public policy of the State, can not be sustained.

Mr. Webster, in the trial of John Francis Knapp, for the murder of Joseph White, of Salem, Massachusetts, while in bed on the night of the 6th of April, 1830, urges the following proofs, first, of a conspiracy on the part of Knapp to murder White; and, secondly, of his presence to aid and abet in the murder.

I. Proofs of a conspiracy.

1. There was concert and coöperation.

a. Somebody within opened the house, and somebody without entered.

b. The inmates were not alarmed.

c. The way of entrance was prepared beforehand, as the house was previously opened; the window unbarred; the fastening unscrewed; the key to Mr. White's door taken away and secreted.

d. There were footsteps out doors tending to the window.

2. If Knapp and his brother were not conspirators with Crowninshield, none are known.

3. Knapp's brother had a motive to desire the death of White.

4. He had expressed his intention to destroy White's will.

5. The prisoner was in concert with Crowninshield, the murderer, April 2d, and on business relating to the murder.

6. The actions of the prisoner and his brother Joseph show guilt.

a. Joseph forges letters to divert and distract inquiry after the murderers.

b. The brothers together pretend an assault upon them by ruffians.

c. On the 21st of April Joseph receives five hundred five franc pieces, the result of an adventure at sea. On the 24th the two brothers are at Wenham with Crowninshield. Immediately after this, Crowninshield passes a number of pieces of this coin.

7. Joseph Knapp was in White's house before the murder.

8. The prisoner was seen in Brown Street, in the rear of White's house, at a late hour on the night of the murder.

II. Proofs of the prisoner's presence to aid and abet the murder.

1. He was one of the conspirators to the crime.

2. He had gone the day before to Danvers to see Crowninshield, covering his movements.

3. He knew Capt. White's housekeeper would be absent from the house on that night, which was a rare circumstance.

4. He had been much with the other conspirators for some days before.

5. Of the four conspirators, he was the one most likely to take the second part.

6. The other two were absent.

7. His attempted proof of an *alibi* fails.

8. Brown Street was a probable place for the conspirators to meet. It commands a full view of the house. It was near enough, being within call, to render aid.

9. The prisoner was in Brown Street at the time of the murder.

a. Two persons, answering to the persons of the pris-

oner and the murderer Crowninshield, were seen lurking about Brown Street, exciting suspicions by stealthy movements.

b. No other explanation of these persons or movements is known.

c. The club used in the perpetration of the crime was found near there.

d. The prisoner was identified as being in the street, by divers witnesses.

Mr. Erskine, in his defense of Lord George Gordon, on a charge of high treason, pursues the following course of reasoning.

I. He first defines the statute-crime of treason as applicable to the present case, to be that of "levying war against the king in his realm, by premeditated open acts of violence, hostility, and force."

ARGUMENT.—1. All attempts to widen the crime as thus defined, have been repressed.

2. The restrictions have been approved by the most celebrated writers on criminal law.

Lord George Gordon can not be guilty of treason unless he has thus levied war against the king.

He appointed the assembly of people on the second day of June, 1780. The question is, whether they were so assembled with a traitorous intent?

II. Mr. Erskine then proceeds to apply the evidence in the case to this view of the crime of treason, as trial is only "the reference of facts to a certain rule of action."

1. The evidence of the Crown fails to sustain the charge; not a witness being found to say that Lord Gordon had directed, countenanced, or approved rebellious force against the government.

2. The evidence for the prisoner establishes his innocence of the charge.

a. He did not originate the assembly.

b. It was the act of the whole association of which he was chairman.

c. The measure was adopted with open doors.

d. It was not disapproved of by any minister or magistrate.

e. Peace and order were enjoined on the assembly.

f. Lord Gordon personally entreated peaceable and quiet behavior.

g. After the assembly were dispersed, no man imagined treason had been committed.

h. Lord Gordon retired to bed unconscious of personal liability.

i. He denounced the authors of the riot, and took active measures to quell it.

j. The members of Parliament are chargeable with misprision of treason, if there were any signs of treasonable intent.

k. This trial has proceeded only from inversion of justice, by judging from consequences instead of from causes and design.

Mr. Canning, in his speech on the admission of Roman Catholics to seats in Parliament, presented the following arguments under the head of the dangers to be apprehended from their admission.

1. If, on admission, they should combine to overthrow the ecclesiastical establishment, they could effect it only, 1st, by force of reasoning; or 2d, by force of numbers; or 3d, by force alone.

2. Roman Catholics are already admitted to the elective franchise, and to all ranks of office in the army and the navy.

3. It is claimed that if admitted to Parliament, they might also be admitted as Governors of colonies. They are so admitted now.

4. In regard to any apprehended interference in ecclesiastical preferments, the bill expressly and anxiously provided against it.

5. It is objected that Protestants might have conscientious scruples about taking an oath which recognized Roman Catholic bishops. But the validity of Roman Catholic Episcopal ordination is recognized now.

§ 127. The arrangement of proofs in reasoning will depend on two principles :

1. The state of mind addressed ;
2. The relation of the proofs to each other.

§ 128. If there be already, in the mind addressed, a belief of the proposition to be confirmed or proved, the weaker arguments should be placed first and the stronger last.

§ 129. If an existing belief in the mind addressed is to be overthrown, or a new belief to be produced, the stronger proofs should be first advanced.

In order to leave a strong impression at the close, some of the stronger arguments should be left to the close ; or, what is better, the proofs may be recapitulated in the reverse order.

§ 130. Analytic proofs should precede all others, which should generally follow in the following order : 1st. Intuitive ; 2d. A priori ; 3d. Examples ; 4th. Signs.

§ 131. Proofs closely related to each other should be presented in connection. Generally the principles of

method applicable to the different kinds of Explanation will apply here also.

§ 132. If in any case the foregoing principles of arrangement conflict, preference should generally be given first to that founded in the relation of the matter in the several proofs, § 131 ; and next, to that founded on the classification of proofs, § 130 ; that founded in the state of mind addressed, §§ 128, 129, being subordinated to the others.

Correct the faults in method in the following arguments.

I. PROPOSITION.—*Excessive Severity in the penalties of Laws deadens their force.*

1. In England the concealment of a bankrupt's effects is seldom prosecuted, because the penalty is so severe.

2. Severe penalties awaken sympathy with the criminal rather than detestation of the crime, in the popular mind.

3. Witnesses hold back their testimony when the penalties are excessive.

4. Frequency of severe punishment brutalizes the public sentiment.

5. Public prosecutors shrink from their duty when the law follows conviction with excessive retributions.

6. Penal laws ought to be in unison with the public feeling.

7. Courts and juries are biased to injustice when punishments are severe.

8. Relaxation of penalties in England has been attended with diminution of crime.

II. The following arguments have been urged against the mode of *voting by Ballot*.

1. It contracts the elective franchise by abating the strongest inducements to its exercise, such as the desire to gain the favor of superiors, or leaders; the kindness of fellow-citizens; the gratitude of candidates.

2. The ballot does not produce secrecy. This is admitted by the advocates of the Ballot to be the case in the British House of Commons.

3. Any advantage from the Ballot being a less offensive mode of voting than the voice, is confined to a few. The mass have no secrets.

4. The Ballot would deprive elections of all their popular qualities, as excitement, partisan enthusiasm, hostility to opponents, courage, and decision.

5. In the United States of America, the Ballot is not attended with secrecy.

6. The Ballot takes away all motives to exercise the right of suffrage but the single one of abstract sense of public duty.

III. PROPOSITION.—*God is Omniscient.*

1. He is Omnipresent.
2. He gives all knowledge to his creatures.
3. He could not otherwise be perfectly blessed.
4. The Scriptures declare his Omniscience.
5. His universal providence requires it.
6. The infinity of his nature involves it.
7. His other attributes demand it.
8. Heathen philosophers teach it.

IV. PROPOSITION.—*Christianity is of Divine Origin.*

PROOF.—1. From the life and character of Christ.

2. From the miracles he wrought.
3. From the efficacy of its teachings on the lives of men

4. From the life and testimony of the apostles.
5. From the prophecies.
6. From the need of such a religion to men.
7. From the alternative, that if Christianity be rejected, there is no religion for man.
8. From the miraculous circumstances attending the birth and death of Christ.
9. From the experience and testimony of millions of men.
10. From its meeting the convictions and the moral cravings of the best and wisest of men.
11. From its triumphant progress.

§ 133. It often happens that one side of a question may be taken to be proved until it is disproved; as for example, "a man is held to be innocent until proved guilty." It becomes important, therefore, to determine carefully, in regard to any proposition on which side this presumption lies, if at all; as then the burden of proof will be on the other side, and, unless this proof be conclusive, the opposite must be held to be established. Unless a man is proved to be guilty, he is to be esteemed innocent.

In like manner, proofs may often be assumed as true. In proof of the Divine origin of Christianity, thus, the authenticity of the Gospels may be presumed, until it is disproved.

§ 134. There are some general principles which go to determine the question on which side the presumption lies.

First, He who makes an allegation. is generally to be held to the proof of it.

Secondly, The presumption is in favor of what exists, and against a change.

Thirdly, The presumption is in favor of what is right; in other words, the presumption should be charitable.

Fourthly, The presumption is in favor of whatever promotes the welfare of men, and against whatever is restrictive or injurious.

§ 135. One presumption may be overthrown by another. Thus, the second principle stated above, that of existence and continuance, is in favor of Moham-medanism; but the fourth is against it: it is adverse to the highest welfare of men.

§ 136. DIRECTIONS FOR EXERCISES IN CONFIRMATION.

In selecting themes, the pupil should be careful to take such as lie within his comprehension. If he take a matter of fact, it should be one about which he possesses or can obtain information. If it be a truth, it should be one, the proofs of which he can understand and collect or devise. At first, abstract propositions should be avoided.

For illustration of the mode of preparing the exercise, we will take the question: Was, Nero guilty of the burning of Rome, in the sixty-fourth year of the Christian era? We will undertake to prove the affirmative.

The first thing to be done, is to state the proposition which we are to prove, in exact terms. It will, at first, be expedient to write it out in form. We state then: *Nero was guilty of burning Rome.*

The next step is to analyze the terms of the proposition by careful study. We inquire: Who was Nero? what his character? what motive to cause the conflagration? what bearing the conflagration had on his interests or pleasure?

We find that Nero was reckless of life and property; the presumption in favor of his innocence is thus set aside. He was the man to do such a deed. He loved notoriety and was ready to sacrifice all for it. He would naturally desire to be known as the restorer of the city. We have here *a priori* arguments derived from the character of Nero.

We strengthen these arguments by similar acts of cruelty on his part.

We meet, however, the fact, that Nero was at the time at Antium. We dispose of this objection by the suggestion, that such absence was probably for concealment, and that he had fit tools in his service for such a barbarity.

We now come to other proofs. Nero, after his return to the city, indulges in inhuman diversions over the destruction around him. He gives no sign of regret; makes no serious effort to stop the flames; he amuses himself over the spreading ruin.

Further, there were those who stopped whoever tried to extinguish the flames, and even themselves applied torches to spread the conflagration, alleging that they did so by command.

The people suspected Nero. He was forced to expedients to allay popular indignation, providing largely for the suffering exiles from home, and crinating the Christians.

Finally, while Tacitus leaves the matter in doubt, Suetonius and Dion positively allege Nero's guilt.

After collecting these materials of our argument, we proceed to arrange them. We place first the *a priori* proofs; then the examples which confirm these *a priori* proofs; then the signs; and we have this order:

1. Nero's character was such as to make the perpetration of such a crime probable.

2. His passion was notoriety. The burning of the old

city would enable him to gain the reputation of being the new builder of Rome.

These *a priori* proofs might be fortified by proofs from examples of his barbarities in other cases.

We then advance the signs.

1. His merriment over the burning city.
2. The acts and allegations of those who helped in the conflagration.
3. The citizens at the time believed Nero to be the perpetrator.
4. Nero showed guilt in his endeavors to appease the public feeling.

5. The testimony of Suetonius and Dion.

This method would be the natural one, if our argument were addressed to those who had no opinion, or had believed Nero innocent. To strengthen the impression, it might be well to recapitulate the proofs in the reverse order.

But if we were addressing a mind already convinced of Nero's guilt, our design being to deepen that conviction, we might advantageously begin with the testimony of the historians, and close with an exposition of the savage nature of this worst of Roman tyrants.

For further illustration, we will take the theme—the precariousness of popular favor. We first state it in the form of a proposition. *Popular favor is precarious.*

Analyzing the terms, we find that popular feeling is superficial, founded on appearances, impulsive, transient. We draw out our arguments, thus derived from the analysis, which furnish us *a priori* proofs of its precariousness.

Popular favor is precarious, then, because—

1. It is founded on superficial grounds.
2. It springs from hasty judgments.
3. It is impulsive and violent, and consequently transient.

On all these grounds of antecedent probability we should suppose it would be changeable.

We then adduce examples which will serve to strengthen the previous *a priori* arguments, and are also of themselves independent proofs.

We finally adduce the testimony of men competent to speak, and urge the authority of their names.

When the exercise is prepared, the pupil should be questioned as to the kinds of proofs employed, as well as the principles of arrangement, in order that there may be acquired a familiarity with the different kinds of proofs, and the proper mode of using them.

§ 137. Adduce arguments to prove the following propositions.

1. Moses was specially trained to be the founder of the Jewish nation.

2. The Jews were cruelly oppressed in Egypt.

3. The escape of the Jews out of Egypt into Canaan was miraculous.

4. Idolatry was the cause of the captivity of the Jews in Babylon.

5. The Chinese monarchy is the oldest on the earth.

6. A universal deluge has swept over the world.

7. Alexander of Macedon was an ambitious but sagacious ruler, not a wild fanatic or mere child of fortune.

8. Rome owes her downfall to the evils of conquest.

9. Mahomet was an impostor, not a deluded fanatic.

10. The abdication of Charles V, was dictated by selfishness rather than by magnanimity.

11. The divorce of Josephine by Bonaparte, was politically unjustifiable.

12. Charles I was justly executed.

13. Oliver Cromwell was a usurper.

14. Free institutions promise to prevail in Europe.
15. The first settlers in New England treated the Indians with strict regard to justice.
16. Infidelity is decreasing.
17. Populous cities are unfavorable to morality.
18. It is always safe to act right.
19. A man is accountable for his opinions.
20. Science is favorable to Christianity.
21. No one is without influence.
22. Games of chance are hurtful to character.
23. Employment is true enjoyment.
24. Commerce is favorable to national character.

PART II.

S T Y L E .

CHAPTER I.

GENERAL DIVISIONS.

§ 138. **STYLE**, in Rhetoric, treats of the expression of thought in language.

§ 139. The most general division of the properties of Style is into the three classes of,

1. **ABSOLUTE**;
2. **SUBJECTIVE**;
3. **OBJECTIVE**.

§ 140. The **ABSOLUTE PROPERTIES** are those which are founded in the nature of language.

They include,

1. The **ORAL**;
2. The **SUGGESTIVE**;
3. The **GRAMMATICAL PROPERTIES**.

This analysis of the properties of style, is founded on the three elements of language, viz.: the material, or body of language; the thought, or contents; and the relation of the material to the thought.

CHAPTER II.

ORAL PROPERTIES.

§ 141. The ORAL PROPERTIES are those which are founded in the nature of language as consisting of articulate sounds.

They include EUPHONY and HARMONY.

The oral properties of style are to be acquired only through the ear. Hence they are to be studied,

1. By listening to good speakers ;
2. By reciting or reading aloud from writers who are eminent in these properties.

Generally poets and orators are to be preferred for this purpose. The writings of Milton, Addison, and Irving, may be read aloud with advantage. Until the taste is formed, the recitation and reading aloud of productions that are deficient in these properties should be carefully avoided.

§ 142. EUPHONY respects simply the sounds of words as sounds, and requires the use of such as are in themselves pleasant to the ear and easy to be uttered.

Hence Euphony requires,

1. The avoidance of words with many unaccented syllables, as "meteorological," "desultoriness."
2. The avoidance of harsh combinations of letters, as "schismless," "formd'st."

§ 143. HARMONY respects the sounds of words as expressions of thought.

It embraces,

1. HARMONY PROPER;
2. RHYTHM; and
3. MELODY.

§ 144. HARMONY PROPER respects the quality of sounds, and requires that the succession of words in a sentence fall smoothly and pleasantly on the ear.

The following extracts are in wide contrast with each other in respect of harmony; the first, from Milton, being remarkably smooth and harmonious; the second, from Barrow, harsh and disagreeable in its effect on the ear.

We have not yet found them all, nor ever shall do, till her master's second coming. He shall bring together every joint and member, and shall mold them into an immortal feature of loveliness and perfection.

When sarcaistical twitches are needful to pierce the thick skins of men, to conceal their lethargic stupidity, to rouse them out of their drowsy negligence, then may they well be applied.

§ 145. RHYTHM is founded on accent, and requires that the succession of accented and unaccented syllables be such as to fall pleasantly on the ear.

A good rhythm is best acquired by recitations and frequent audible readings from our best poets. The style of Milton and that of Addison are highly rhythmical.

The most common faults in rhythm are,

1. *Excess*, or importing blank verse into prose; as "You know I love a country life, and here we have it in perfection;" and, as we find in a scientific system of optics, "When parallel rays come contrary ways and fall upon opposite sides."

2. *Defect*, or unbroken succession of accented or of unaccented syllables, as "Consider that religion is a great and a long work, and asks so much time that there is none left for the delaying of it."

This fault is most conspicuous at the close of a sentence, as in the example given. As the rhythm of a sentence appears most in the cadence, care should be taken to avoid cadences with several accented or unaccented syllables in succession. Seldom should a sentence be closed with more than one accented or more than two unaccented syllables.

§ 146. MELODY is founded on pitch, and requires that the members of a sentence be so proportioned to each other in length, and also so arranged in respect to the importance and relations of the thoughts, that the pronunciation shall be pleasing to the ear.

The style of Dugald Stewart is a good model for the study of this property of style. The following passages are instances of a melodious construction.

The most trifling accident of scenery, it is evident, at least the most trifling to an unskilled eye, may thus possess, in his estimation, a value superior to that which he ascribes to beauties of a far higher order.—STEWART.

The accusing spirit, which flew up to Heaven's chancery with the oath, blushed as he gave it in; and the recording angel, as he wrote it down, dropped a tear upon the word and blotted it out forever.—STERNE.

§ 147. Faults in melody are,

1. Loose sentences, or sentences closing with dependent clauses;
2. Excessively parenthetical sentences.

The following is an instance of an exceedingly loose structure, from Swift. The main thought is closed with the word "audience," in the first third of the sentence; but clause after clause, with either one of which the sentence might be closed, is added, till the ear tires with the dragging appendages.

And here it was often found of absolute necessity to influence or cool the passions of the audience, especially at Rome, where Tully spoke; and with whose writings young divines, I mean those among them who read old authors, are more conversant than with those of Demosthenes; who, by many degrees, excelled the other, at least as an author.

EXERCISES ON THE ORAL PROPERTIES OF STYLE.

Point out and name the faults in respect of the oral properties of style, in the following extracts.

It is a mystery, which we firmly believe the truth of, and humbly adore the depth of.

I have settled the meaning of those pleasures of imagination, which are the subject of my present undertaking, by way of introduction, in this paper.

Boast not thyself of to-morrow; thou knowest not what a day may bring forth; and, for the same reason, despair not of to-morrow, for it may bring forth good as well as evil; which is a ground for not vexing thyself with imaginary fears; for the impending black cloud, which is regarded with so much dread, may pass by harmless: or, though it should discharge the storm, yet, before it breaks, thou mayest be lodged in that lowly mansion which no storms ever touch.

The Commons made an angry remonstrance against such an arbitrary requisition.

By adverse gusts of jarring instincts tost,
I rove to one, now to the other coast.

Thou clear'dst the secret of my high descent,
And told me what those mystic tokens meant.

My mother caught me in her arms, and, transported beyond all patience of the silent grief she was before in, she almost smothered me in her embraces.

How easily are men checked and diverted from a good cause, by the temptations and advantages of this world! How many are cold in their zeal for religion, by the favor and friendship of the world! And as their goods and estates have grown greater, their devotion hath grown less.

For the peace and good of the Church is not terminated in the schismless estate of one or two kingdoms.

Thou form'dst me poor at first and keep'st me so.

To use the Divine name customarily, and without serious consideration, is highly irreverent.

When a man hath once forfeited the reputation of his integrity, nothing will then serve his turn.

Young years are tender, and easily wrought upon, apt to be molded into any fashion; they are like moist and soft clay, which is pliable to any form; but soon grows hard, and then nothing is to be made of it.

Disappointments will often happen to the best and wisest men, not through any imprudence of theirs, nor even through the malice or ill design of others, but merely in consequence of some of those cross incidents of life which could not be foreseen, and sometimes to the wisest and best concerted plans.

Tranquillity, regularity, and magnanimity reside with the religious and resigned man.

They conducted themselves wilily, and insnared us before we had time to escape.

Whereas this account would make it not of so large extent, as it were very unreasonable any should ; for though it may well be supposed extendible to many actions besides those that are intrinsically evil, or to any that are not spiritually good, yet nothing enforces, nor can it be admitted, that it should actually and always extend so far.

The credibility, that the Christian dispensation may have been, all along, carried on by general laws, no less than the course of nature, may require to be more distinctly made out. Consider, then, upon what ground it is we say, that the whole common course of nature is carried on according to general foreordained laws.

At St. Bride's Church, in Fleet Street, Mr. Woolston, who writ against the miracles of our Savior, in the utmost terrors of conscience, publicly recanted.

And now the bell, the bell she had so often heard by night and day, and listened to with solemn pleasure almost as a living voice, rung its remorseless toll for her so young, so beautiful, so good. Decrepit age and vigorous life, and blooming youth and helpless infancy poured forth, on crutches, in the pride of strength and health, in the full blast of promise, in the mere dawn of life, to gather round her tomb. Old men were there, whose eyes were dim and senses failing ; grandmothers, who might have died ten years ago and still been old ; the deaf, the blind, the lame, the palsied, the living dead, in many shapes and forms, to see the closing of that early

grave. What was the death it would shut in, to that which still could crawl and creep above it.

His oration at the commencement of the session made a favorable impression.

We can not excusably decline the consideration of that duration, which maketh pyramids pillars of snow, and all that is passed a moment.

I could not but admire the greatness of the work, and also the perfectness of it.

It was the immature and immoderate love of them which stamped first, or rather engraved, the characters in me.

Give it to the fairest, was it, which jarred the goddesses.

And these are, beyond comparison, the two greatest evils in this world: a diseased body, and a discontented mind; and in this I am sure I speak to the inward feeling and experience of men; and say nothing but what every vicious man finds, and hath a more lively sense of, than is to be expressed in words.

CHAPTER III.

SUGGESTIVE PROPERTIES.

§ 148. The SUGGESTIVE PROPERTIES of style include,

1. The IMITATIVE; and
2. The SYMBOLICAL PROPERTIES.

§ 149. The IMITATIVE PROPERTIES are founded on the resemblance between the thoughts and the sounds of the words by which the thoughts are expressed; as “the *cawing* crow;” “the *gabbling* goose;” “the *cooing* dove;” “the *whistling* wind.”

Deep echoing groan the thickets brown,
Then rustling, cracking, crashing, thunder down.

Frogs from the pond and Mill-Brook crooked, chubbed,
and crooked.

Oft on a plat of rising ground,
I hear the far-off curfew sound,
Over some wide watered shore,
Swinging slow with sullen roar.

§ 150. The SYMBOLICAL PROPERTIES of style are founded on the resemblance between the thought and the image represented by the word or words which express the thought.

Holy actions begin with a slow motion, and the building stays, and the spirit is weary, and the soul is naked to tempt-

ation, and in the days of storm takes in everything that can do it mischief; and it is faint and sick, listless and tired, and it stands till its own weight wearies the foundation and then declines to death and sad disorder.—JEREMY TAYLOR.

For the acquisition of this property, the study of the writings of Jean Paul Richter will be found of great benefit. No writer has more studied the forms of thought in the world without, or has more accurately and beautifully selected and appropriated them in expression. The following extract is from his "Flower, Fruit, and Thorn Pieces," translated by Noel.

Happy Firmian, notwithstanding your afflictions! When you now step through the glass door upon the iron floor, the sun sets over again, and the earth closes her large eye, like that of a dying goddess. Then the mountains smoke about you like altars; the choruses burst from the woods; shadows, the veils of day, flutter around the kindled transparent tree-tops, and lie upon the variegated brooches of flowers; and the gold-tinsel of the evening-red casts a dead golden hue upon the east, and falls with rosy colors on the floating bosom of the trembling lark, the high-hung evening-bell of nature. * * * Firmian opened the piano-forte and repeated his evening in tones, the trembling chords becoming the fiery tongues of his oppressed bosom. The flower-ashes of his youth were blown away, and beneath them a few young minutes bloomed again.

NOTE.—The young student of style will guard against the Germanisms in this extract, appearing particularly in the use of compound words.

CHAPTER IV.

GRAMMATICAL PROPERTIES.

§ 151. THE GRAMMATICAL PROPERTIES of style respect either,

1. The forms of words;
2. Their connection; or,
3. Their meaning.

The corresponding classes of faults to be avoided in style, are,

1. BARBARISMS, or the use of words not sanctioned by the Etymology of the language;

2. SOLECISMS, or violations of Syntax or the laws of construction and arrangement;

3. IMPROPRIETIES, or uses of words in wrong meanings. These are offenses against the Lexicography of the language.

EXERCISES ON THE GRAMMATICAL PROPERTIES OF STYLE.

Point out and name the several Barbarisms, Solecisms, and Improperities in the following sentences:

The play at arms eventuated in an angry fight.

His style was cumbrous, repetitious, and wholly unattractive.

The best preventative of disease is to be found in a judicious regimen of diet, sleep, and exercise.

Notwithstanding the urgency of his entreaties, they for a long time reluctated against his policy.

To jeopardize such interests for such trifles is monstrous folly.

The morning rays peeked over the hills.

At sundown, the clouds that had obscured the heavens during the day, gradually scattered.

The memorizing of passages of poetry is a useful exercise.

Pending the trial, the litigants renewed the contest.

His name was stricken from the roll.

With his usual self-devotion, he pled the case against his formidable adversaries with a boldness that bordered on audacity.

The facts were proven beyond all question.

With all my affection for him, I had rather have gone anywhere else than to meet him at such an interview.

He may have begun many studies, but he mastered few.

Firstly, the position is not sustained by the facts in the case.

Then the released spirit shall be perfectly happified.

This prudent counsel was illy followed.

The whole herd pressed down the sidehill.

The court has not wore off the manners of the republic.

I had no sooner drank but I found a pimple rising in my forehead.

Which some philosophers have mistook to be different in their causes.

The hauteur of Florio was very disgracious.

The more preferable course would be to decline the proposal at once without discussion.

Each of the persons present observed their turn in the performance.

The rule reads, "If any one transgresses, let them be first admonished."

I supposed it to be he.

He dare not proceed.

The amount of the expenditures and disbursements far exceed our calculations.

James was equally forward and equally responsible as Joseph.

Neither envy or despise the rich.

Men will not believe but what it was done with criminal intentions.

In pursuance of his original plan he went to London on the following Monday.

The nation is now free of tyrants.

Firstly, the facts were misapprehended ;

Second, the conclusion was not sustained by the premises ; and,

Third, the whole discussion was extravagant and excessive.

Much does human pride and self-complacency require correction.

Good order in our affairs, not mean savings, produce great profits.

Whether one person or more was concerned in the business does not yet appear.

I shall endeavor to live hereafter suitable to a man in my station.

The fleet is all safely arrived.

These kind of indulgences soften and injure the mind.

You have been gone this two hours.

Industry is the mean of obtaining competency.

Each of them, in their turn, receive the benefits to which they are entitled.

Every man, every woman, every child, were numbered.

Neither of those men seem to have any idea that their opinions may be ill-founded.

These curiosities we have imported from China, and are similar to those brought from Japan.

Removing the term from Westminster, sitting the Parliament, was illegal.

When the nation complain, the rulers should listen to their voice.

The council was not unanimous.

From these favorable beginnings we may hope for a soon and prosperous issue.

So bold a breach of order, called for little severity in the punishment of the offender.

The fear of shame and desire of approbation, prevent many bad actions.

In this business he was influenced by a just and generous principle.

The alone principle in the case is incontrovertible.

He was a very likely boy.

Men are but pilgrims in this wilderness world.

He did not injure him any.

He is considerable better.

Such language was derogatory to his character.

The doctrines were, as to their proper influence and effect, highly obnoxious.

I bought the knives at Brown's the cutler's.

The picture of the king's does not much resemble him.

The observation of this rule will be found to be of great advantage.

The reply threw him off his guard, and he was in a temper for a long time.

The balance of the crew effected their escape.

I can never think so mean of him.

Neither death nor torture were sufficient to subdue the minds of Cargill and his intrepid followers.

'Tis observable that every one of the letters bear date after his banishment.

Whether he will or no. I care not.

So much of ability and merit are seldom found.

The conditions were as moderate as was consistent with the instructions.

We need not, nor do not, confine the purposes of God.

The committee were very full at this meeting.

He behaved himself conformable to that blessed example.

And never entertain any suspicion that the one are nothing but representatives of the other.

No one should incur censure for being tender of their reputation.

Howsoever beautiful they appear, they have no real merit.

He would not be persuaded but what I was greatly in fault

Thou art a friend that hast often relieved me.

Neither of them are remarkable for precision.

I am equally an enemy to a female dunce or a female pedant.

I shall premise with two or three general observations.

If it was not him, who do you imagine it to have been?

Demonstration behooves us to repose at last on propositions.

The legitimate application of this reasoning is exclusively competent.

He does not seem almost to have conceived the possibility.

He considers that professing is being.

Fierce as he moved, his silver shafts resound.

John will earn his wages when his service is completed.

From the little conversation I had with him, he appeared to have been a man of letters.

We have done no more than it was our duty to have done.

His disease was so severe, that I often feared he would have died before our arrival.

Magnus, with four thousand of his supposed accomplices, were put to death.

These feasts were celebrated to the honor of Osiris, whom the Greeks called Dionysius, and is the same with Bacchus.

Every person, whatever be their station, is bound by the duties of morality and religion.

We do those things frequently that we repent of afterward.

Many persons will not believe but what they are free from prejudices.

He had better have let it alone, for he lost his cause by his jest.

King Charles, and more than him, the Duke and the Popish faction, were at liberty to form new schemes.

Neither of them are remarkable for precision.

In proportion as either of these two qualities are wanting, the language is imperfect.

It has been shook by the iniquity of former administrations.

The cottage was at a wide remove from the tree.

A large part of the meadows and cornfields was overflowed.

He was charged by Asinius Pollio as neither faithful or exact.

He was persuaded to strenuously prosecute the great enterprises of the company.

These evils are rife in community.

The works of Deity are admirable in whatever aspect regarded.

They entertained high opinions of themselves.

He has not yet wore off the rough manners which he brought with him.

You who have forsook your friends are entitled to no confidence.

He had mistook his true interest.

They have chose the part of honor.

He would have went with us, had he been invited.

I had saw him repeatedly before.

His vices have weakened his mind and broke his health.

• He had wrote many letters.

The cloth was wove without seam.

We need not, nor do not, confine his operations to narrow limits.

Do you know who you are speaking to?

He is a friend whom I am much obliged to.

They were refused entrance into, and forcibly driven from the house.

I admire to hear that orator.

I admire that he should do it.

I expect he was the offender.

He learned me the language.

She finds a difficulty of fixing her mind.

There was no water and he died for thirst.

I have no occasion of his services.

It is a principle in unison to our nature.

He was born in London but raised in Paris.

They calculated to go in the next steamer.

The ships now lay in the port.

The council was setting.

I reckon he was greatly disappointed.

They went into the forest to fall some trees.

It is not conformable with custom.

The house is situated to the north-east side of the road.

He was accused with having acted unfairly.

She has an abhorrence to all deception.

Their practice was agreeable with their profession.

Civility makes its way among every kind of persons.

He conducts well this season.

His decision was predicated on other grounds.

The work progresses rapidly.

Such doctrines revolt us.

The proceedings of the cabinet have not transpired.

Property appreciates rapidly in the city.

Professing regard and to act differently discover a base mind.

He acted just like his brother did.

Directly the servant announced their arrival, I rose and left the room.

He was quite sick.

He felt as though the earth would open beneath him.

They are all usually well, I thank you.

The sisters did equally as well.

As old or older than tradition.

Till repentance composes his mind, he will be a stranger to peace.

Though success be very doubtful, it is necessary that he endeavors to succeed.

The matter was no sooner proposed, but he privately withdrew to consider it.

He has little more of the scholar besides the name.

They had no sooner risen, but they applied themselves to their studies.

Germany ran the same risk as Italy had done.

They were much averse from the proposal.

In comparison to Greece, Rome showed little artistic culture.

In accordance to his purpose, he left the city the following week.

The captain had several men died of the scurvy.

The sacrifices of virtue will not only be rewarded hereafter, but recompensed even in this life.

I confided on him to discharge that trust.

That procedure was worthy all praise.

John differed with James in the estimation of the property.

Very different to this, was his former behavior.

The first project was to shorten discourse by cutting polysyllables into one.

The greatest masters of critical learning differ among one another.

The reward is his due, and it has already, or will hereafter be given to him.

By intercourse with wise and experienced persons who know the world, we may improve and rub off the rust of a private and retired education.

Sincerity is as valuable, and even more so, than knowledge.

They celebrate the Church of England as the most perfect of all others.

I had like to have gotten one or two broken heads.

I do likewise dissent with the examiner.

On these causes depend all the happiness or misery which exist among men.

Time and chance happeneth to all men.

To which, as Bishop Burnet tells us, the Prince of Orange was willing to comply.

The discovery he made and communicated with his friends.

She was really in that sad condition that her friend represented her.

There are principles in man, which ever have and ever will incline him to offend.

The wisest princes need not think it any diminution to their greatness, or derogation to their sufficiency to rely upon counsel.

The esteem which Philip had conceived of the ambassador.

Dr. Johnson, with whom I am sorry to differ in opinion, has treated it as a work of merit.

You stand to him in the relation of a son; of consequence you should obey him.

It is no more but his due.

The broken wheel lays by the side of the road.

He will become enamored for virtue and patriotism, and acquire a detestation of vice, cruelty, and corruption.

Having been for a fortnight together, they are then mighty good company to be sure.

This effect, we may safely say, no one beforehand could have promised upon.

Every Church and sect of people have a set of opinions peculiar to themselves.

When a string of such sentences succeed one another, the effect is disagreeable.

The book is printed very neat, and on a fine wove paper.

He resembles one of those solitary animals that has been forced from its forest to gratify human curiosity.

There is not, nor ought not to be such a thing as constructive treason.

I have not, nor shall not consent to a proposal so unjust.

He deserved punishment as much or more than his companion.

He has little more of the great man besides the title.

He acted conformable with his instructions, and can not be censured justly.

He acted independent of foreign assistance.

I intended to have finished the letter by the time of his arrival, but was prevented.

The concourse of people were so great that with difficulty we passed through them.

If I had known the distress of my friend, it would be my duty to have relieved him.

He is no way thy inferior.

He was seized with wonderment at all he saw.

These convictions can not be redargued from any higher knowledge.

Philosophers have scarcely scrupled to appeal to them as irrecusable truths.

He is bound to approbate and reprobate the testimony of our original beliefs.

Were other proof awanting.

Neither animate nor inanimate nature has any rights, and can be controlled by no ethical rules.

He is here amid the glory that fills immensity and inhabiteth eternity.

The constraint of pure virtue is utterly beyond its power to apply.

It must, perforce, satisfy itself with the regularity of the outward life.

It is incompetent to itself to do this in any other way.

Man has been made social, rational, and free, and thus necessary to be governed.

It is a crime to clandestinely evade any state impost.

There is no human tribunal that can set in judgment upon it.

There thus comes up the perplexing questions of casuistry.

It is the duty of the state to strongly encourage all scientific and artistic thinking.

If it can be executed with no interference to the public choice, the state has no business to interfere with it.

No sensible appearance can be scarcely ever given to the mind as a mere dry intellectual object.

Such feelings may be termed sentiment, and which belong to our rational being only.

The animal can possibly possess no rights.

He is bound to thus learn the way.

We now contemplate man as the creature of wants, and thus finding an end in happiness.

Each man should deport himself manly in all his intercourse with other men.

I may show other and different tokens of respect to the morally wise and virtuous, to the respectful and courteous, than to the base and the insolent.

Detraction may effect the estimation in which he is held by others.

Without this the humanity had better never have been raised above the animal being.

Not merely that civil authority is useful is it therefore venerable.

Such are titillation, sneezing, horripilation, shuddering, the feeling of what is called setting the teeth on edge, etc.

This last will, however, be more appropriately shown in our special consideration of the conditions of the argument of common sense, to which we now go on.

It is incompetent to demand the explanation of a datum of consciousness.

The sense of sight is cognizant of colors and outlines, and by aid of touch, with shapes, and by other helps, with distance, motion, and direction.

Authority given to three of our different neighbors.

The diversity of the cases are very apparent.

An history of the corruptions of Christianity.

Neither of them show a profound knowledge of their subject.

There can not be a doubt but that the public, the country exercised, at this time, more influence upon the government, than at any other time.

We have been solicitous in obtaining a complete system.

It throws the burden of responsibility from the legislator on to the hard-heartedness of the community.

The discourse was altogether an extempore effort.

The conditions were accepted of by the king.

I could not but suspect the veracity of his story.

I expect it was he who did it.

The conscience of a good deed is its best reward.

This last piece of civility had like to have cost me dear.

The political state of England then, was very different to that of the continent.

While these facts were being accomplished, there happened a third.

The enemies of the Reformation have imputed it to the sale of indulgences having been intrusted to the Dominicans and excited the jealousy of the Augustines.

Being now arrived at a period where this task is much more difficult, I think it necessary to make you aware of the danger.

He added, "that the impressions then let in upon his soul, would certainly distract him, if he were not so at that present."

The ferryman who rowed me, told me that he would not for all the world pass a night at the Abbey, though there was a power of money hid there.

CHAPTER V.

SUBJECTIVE PROPERTIES.

§ 152. THE SUBJECTIVE PROPERTIES of Style are :

1. SIGNIFICANCE;
2. CONTINUOUSNESS;
3. NATURALNESS.

§ 153. SIGNIFICANCE is opposed, 1. To what is called "Spurious oratory," in which the speaker does not aim or desire to communicate any thought, but only to occupy time, for pretense, or to amuse; and,

2. To the nonsensical, which proceeds from want of thought.

This last fault, which is often met with even in writers of high standing, is generally occasioned by a desire to say something, as to supply an article for the press, to meet the formal demand of pulpit duty, or of a class exercise, when there is no definite object or end proposed in communicating or establishing any particular thought. It is the grand fault in the essays or compositions required in school exercises. It is to be avoided only by following the direction strictly: "Be sure you have something in your mind to write, and an object in writing it, before you begin." The fault is frequently exemplified in translations, where the words are followed in their separate meanings, but without a grasp of the thought which, as connected, they are designed to express; as, "It is only proper for us to use sport and jest as we do sleep and other repose, *after the satiety of grave and serious things*," instead of "when we have satisfied the demands of grave and serious business."

§ 154. CONTINUOUSNESS represents the thought as connected and flowing; and is opposed to a broken, leaping style, or to short, abrupt sentences.

Sententiousness, the opposite excellence in style, is allowable only in the expression of vivid, energetic thought. See § 171.

The following is an instance of a faulty style in this respect, taken from the Euphuës of John Lyly, from which romance, the name of euphuism has been fastened upon this species of style.

A burnt child dreadeth the fire. He that stumbleth twice at one stone is worthy to break his shins. Thou mayest happily forswear thyself, but thou shalt never delude me. I know thee as readily by thy visard as by thy visage.

§ 155. NATURALNESS in style requires that the expression be not affected and strained after, but easy and free, and adapted to the character of the speaker, of the subject, and the occasion.

EXERCISES ON THE SUBJECTIVE PROPERTIES OF STYLE.

Point out and name the faults in respect to the Subjective Properties of Speech, in the following passages :

If the savor of things lies cross to honesty, if the fancy be florid, and the appetite high toward the subaltern beauties and lower order of worldly symmetries and proportions, the conduct will infallibly turn this latter way.

Ah ! Euphues, I love thee well ; but thou hatest thyself, and seekest to heap more honors on thy head by a little wit, than thou shalt ever close off by thy great wisdom. All fire is not quenched by water ; thou hast not love in a sting ; affection is not thy slave ; thou canst not leave when thou listest.

The cadence comprehends that poetical style which animates every line, that propriety which gives strength and expression, that numerosity which renders the verse smooth, flowing, and harmonious, that significancy which marks the passions, and in many cases makes the sound an echo to the sense.—GOLDSMITH.

As in fruits and cattle, the seed not only serves to preserve the breed as much as the properties of soil and climate change, by which they are nourished.—KAMES' ELEMENTS, BY MILLS.

The more the brutes rushed upon their own men, the greater struggle they made amongst them amongst the ene-

mies, by as much as their consternation was greater than the power of their riders to govern them.—ID.

The respondent, however, is the cause, by not admitting some things, yet admitting such as these, wherefore it is clear that we must not similarly reprehend queries and arguments.—OWEN'S ORGANON OF ARISTOTLE.

Some indeed solve this sophism in another way; for if the respondent grants that he is able to do so, they say it does not happen, that he who does not play plays, for he does not grant that he does it in whatever way it is possible; nor is it the same thing to say *as it is possible, and in whatever way it is possible to do it*.—ID.

CHAPTER VI.

OBJECTIVE PROPERTIES.

§ 156. THE OBJECTIVE PROPERTIES are:

1. CLEARNESS;
2. ENERGY;
3. ELEGANCE.

§ 157. CLEARNESS requires, first, that preference be given to grammatical words;

To Anglo-Saxon words;

To unequivocal words;

To simple and specific words in distinction from such as more generic.

The following passages from one of Jeremy Taylor's sermons, are in violation of this principle of clearness:

Whereas our constitution is weak, our souls apt to diminution and impede faculties, God hath provided for every condition rare suppletories of comfort and usefulness.

Who was it that discerned our persons from the lot of dying chrysome ?

§ 158. CLEARNESS requires, in the second place, that the images or pictures by which the thought is presented, be familiar and intelligible.

The following sentences are faulty in this respect :

No man goes about to poison a poor man's pitcher, nor lays plots to forage his little garden, made for the hospital of two bee-hives, and the feasting of Pythagorean herb-eaters.

The fathers and the children, the benefactors and the beneficiary, shall knit the wreath, and bind each other in the eternal inclosures and circlings of immortality.

§ 159. CLEARNESS requires, in the third place, that the thought be presented completely, and be held up sufficiently long before the mind to be thoroughly understood.

§ 160. CLEARNESS requires, in the fourth place, that, in the relation of the parts of the sentence, 1. The relative words be properly placed ;

2. That the different members of the sentence be placed in due order and connection ;

3. That parenthetical clauses be introduced with care and judgment.

The classes of relative words, in the use of which there is a special liability to offenses against clearness, are :

1. Prepositions ;
2. Adverbs ;
3. Pronouns.

Examples.—"The towns of Provence, Languedoc, and Aquetaine," instead of "The towns of Provence, of Languedoc, and of Aquetaine," as the towns of each of those provinces are intended.

"We do those things frequently, which we repent of afterward;" instead of, "We frequently do, etc."

"It has not a word, says Pope, but what the author religiously thinks in it;" instead of, "It has not a word in it, but what, etc."

"In 1653, all these parties had successively appeared and failed; *they appear at least to have thought so*, and the public was sure of it." This sentence is susceptible of three different meanings, according as the adverbial clause, "at least," is taken to limit the subject, "they," the verb "appear," or "to have thought."

"Try, however, which will suffice to let thee discern thy own capacity, and will be a likely means to make thee willing, how far thou canst understand and trace the way, complying with it at least as reasonable, that leads to this blessedness."

EXERCISES ON THE PROPERTY OF CLEARNESS.

Point out the particular kind of fault against clearness which appears in each of the following passages.

Sextus the Fourth was, if I mistake not, a great collector of books at least.

By doing the same thing, it often becomes habitual.

Nor does this false modesty expose us only to such actions as are indiscreet, but very often to such as are highly criminal.

And since it is necessary that there should be a perpetual intercourse of buying and selling, and dealing upon credit, where fraud is permitted or connived at, or hath no law to

punish it, the honest dealer is always undone, and the knave gets the advantage.

The knight, seeing his habitation reduced to so small a compass, and himself in a manner shut out of his own house, upon the death of his mother, ordered all the apartments to be flung open and exorcised by his chaplain.

They were both more ancient among the Persians than Zoroaster or Zerdusht.

That temperamental dignotions, and conjecture of prevalent humors may be collected from spots in our nails, we are not averse to concede.

Of lower consideration is the common foretelling of strangers from the fungous parcel about the wicks of candles; which only signifieth a moist and pluvius air about them, hindering the avolation of the light and favillous particles.

I cross to the north of France, to the free towns of Flanders, to those on the banks of the Rhine, and belonging to the Hanseatic League.

The description Ovid gives of his situation, in that first period of his existence, seems, some poetical embellishments excepted, such as, were we to reason *a priori*, we should conclude he was placed in.

When a man declares in autumn, that he is eating them, or in spring when there are none, that he loves grapes.

Nor does this false modesty expose us only to such actions as are indiscreet, but very often to such as are highly criminal.

If he was not the greatest king, he was the best actor of majesty at least, that ever filled a throne.

The laws of nature are, truly, what Lord Bacon styles his aphorisms, laws of laws. Civil laws are always imperfect, and often false deductions from them or applications of them; nay, they stand, in many instances, in direct opposition to them.

We nowhere meet with a more splendid or pleasing show in nature, than what appears in the heavens at the rising and setting of the sun, which is wholly made up of those different stains of light, that show themselves in clouds of a different situation.

Solomon, the son of David, who built the temple at Jerusalem, was the richest monarch that ever reigned over the Jewish people.

Mr. Dryden makes a very handsome observation on Ovid's writing a letter from Dido to Æneas in the following words.

This work in its full extent, being now afflicted with an asthma, and finding the powers of life gradually declining, he had no longer courage to undertake.

It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, which nothing can protect us against, but the good providence of our heavenly Father.

God heapeth favors on his servants ever liberal and faithful.

He atoned for the murder of an innocent son by the execution, perhaps, of a guilty wife.

He conjured the Senate, that the purity of his reign might not be stained by the blood even of a guilty Senator.

They were summonly occasionally by their kings, when compelled by their wants and by their foes to have recourse to their aid.

That, objectively, the excellency of the spiritual part of our being, and, subjectively, the worthiness of spiritual approbation, is the highest good, there is at once given a ground for the ultimate rule of life, viz.: that all voluntary action should be held in subordination to the dignity of the rational spirit.

Thus the maxim for each must have reference to his relations with all, and no man may be allowed to take for his maxim such as could not admit that it might be universal.

I know that all words which are signs of complex ideas furnish matter of mistake and cavil.

I have long since learned to like nothing but what you do.

The lecture was well attended and generally interesting.

He that makes a jest of the words of Scripture, or of holy things, plays with thunder, and kisses the mouth of a cannon just as it belches fire and death; he stakes heaven at spurn-point, and trips cross and pile whether ever he shall see the face of God or no.

He who means to win souls and prevail to his brother's institution, must, as St. Paul did, effigiate and conform himself to those circumstances of living and discourse, by which he may prevail on the persuasions, by complying with the affections and usages of men.

But as the term in this signification has been employed recently, rarely, abusively, and without imposing authority, I shall discount it.

Ice is only water congealed by the frigidity of the air, whereby it acquireth no new form, but rather a consistence or determination of its diffuency, and admitteth not its essence, but condition of its fluidity. Neither doth there anything properly congelate but water, or watery humidity; for the determination of quicksilver is properly fixation, that of milk coagulation, and that of oil and unctuous bodies only incrassation.

Circles and right lines limit and close all bodies, and the mortal right-lined circle must conclude and shut up all.

§ 161. ENERGY is either PROPER or FIGURATIVE.

PROPER ENERGY is secured to style in accordance with the other properties;

FIGURATIVE ENERGY, by a greater or less deviation from them.

§ 162. PROPER ENERGY requires,

I. In respect to the kind of words used, that,

1. Anglo-Saxon words be preferred to others
2. Words of national and popular use be preferred to barbarisms ; and,

3. The more specific to the more generic and abstract.

II. In respect to the number of words, that no more words than are consistent with clearness, be introduced, and that unexpressive epithets and all redundances of expression be excluded.

III. In respect to the arrangement of the parts of the sentence, that,

1. Unity be preserved by the admission of but one leading subject ;

2. That the leading words and members be placed in the leading parts of the sentence, which is generally in the beginning and the end ;

3. That the related words or members be placed, so far as may be, in proximity with each other, and in corresponding parts of the sentence.

EXERCISES ON THE PROPERTY OF ENERGY.

Point out the several faults against energy in the following extracts.

They have forgot the apprehension of mortality.

They could, thus, enjoying the fame of their passed selves, make accumulation of glory unto their last durations.

It is six months ago since I paid a visit to my relations.

The reason why he acted in the manner he did, was not fully explained.

If I mistake not, I think he is improved both in knowledge and behavior.

Those two boys appear to be both equal in capacity.

Whenever he sees me he always inquires concerning his friends.

The reason of his sudden departure was on account of the case not admitting of delay.

That discovery is now universally acknowledged by all the inquirers into natural philosophy.

How many are there, by whom these tidings of good news were never heard.

This measure may afford some profit, and furnish some amusement.

Whereas, on the other hand, supposing that secrecy had been enjoined, his conduct was very culpable.

Less capacity is required for this business, but more time is necessary.

I shall, in the first place, begin with remarking the defects, and shall then proceed afterward to describe the excellences of this plan of education.

And Philip the Fourth was obliged, at last, to conclude a peace, on terms repugnant to his inclination, to that of his people, and to that of all Europe, in the Pyrenean treaty.

Every one that puts on the appearance of goodness, is not good.

We came to our journey's end at last with no small difficulty, after much fatigue, through deep roads and bad weather.

Thought and language act and react upon each other mutually.

By a multiplicity and variety of words, the thoughts and sentiments are not set off and accommodated; but like David dressed out and equipped in Saul's armor, they are encumbered and oppressed.

I went home full of a great many serious impressions.

In this uneasy state both of his public and private life, Cicero was oppressed by a new and deep affliction—the death of his beloved daughter Tullia, which happened soon after her divorce from Dolabella; whose manners and humors were entirely disagreeable to her.

With Cicero's writings these persons are more conversant than with those of Demosthenes, who, by many degrees, excelled the other, at least as an orator.

We shall examine each at large, in its own order.

Not merely that civil authority is useful, is it, therefore, venerable.

It will not be difficult to multiply many most perplexing cases of casuistry.

The nearer to the excellency of the spirit stands the right which has been invaded, so is the personality the more dishonored, and the vice of greater enormity.

In the Attic commonwealth it was the privilege and birth-right of every citizen and poet to rail aloud, and in public.

When black-browed night her dusky mantle spread,
And wrapt in solemn gloom the sable sky;
When soothing sleep her opiate dews had shed,
And sealed in silken slumbers every eye:
My wakeful thoughts admit no balmy rest,
Nor the sweet bliss of soft oblivion share;
But watchful woe distracts my aching breast,
My heart the subject of corroding care.
From haunts of men with wandering steps and slow,
I solitary steal, and soothe my pensive woe.

§ 163. FIGURATIVE ENERGY is founded either

1. On the kind and number of words employed;
2. On the representative imagery; or,
3. On the structure of the sentence.

§ 164. Those forms of figurative energy depending on the kind of words employed, are denominated TROPES.

A TROPE may be defined to be a word employed in a different import from that which properly belongs to it.

§ 165. SIMPLE TROPES are founded on direct resemblance of properties; as "the grave" for "death."

METAPHORS are Tropes founded on resemblance of relations; as "growling winds." There is no resemblance between the properties of "winds," and those of "wolves;" but the noise of the former is, in its relation to the mind—in its effect, like the growling of wolves.

§ 166. Simple Tropes are of two kinds:

1. The SYNECDOCHE, when the objects compared differ in degree, as "Cicero" for "orator."

2. The METONYMY, where they differ in kind; as "the father of Jupiter," for "Saturn."

§ 167. Figurative energy as depending on the number of words, consists either,

1. In a repetition of certain words not required in the ordinary form of expression, as "They may fairly be considered to have made a great *discovery*; a *discovery* the more creditable, etc.;" or,

2. In an omission of words usually required; as "Who would be free, themselves must strike the blow," in which sentence, the antecedent of "who" and subject of the verb "must strike," is omitted.

§ 168. Figurative energy as depending on the representative imagery, includes,

1. Those figures which consist in a change of the object, or of its relations ;

2. Those which consist in resemblance or contrast ;

3. Those which consist in a change from the ordinary mode of expressing the mental condition of the speaker.

§ 169. The first class of representative figures includes,

1. VISION, in which a remote object is represented as present ; as " His forces were collected. He marched as if toward Cyrrha. But he *seizes* Elatea."

2. PERSONIFICATION, in which an inanimate object is represented as a living being ; as " Old ocean smiles."

3. HYPERBOLE, in which the object is represented as magnified or diminished beyond reality ; as " I saw their chief, tall as a rock of ice ; his spear, the fir ; his shield, the rising moon."

§ 170. The second class of representative images being founded on resemblance or difference, includes,

1. COMPARISON PROPER and the SIMILE, in which the object is represented through the properties or relations of similar objects, called *comparison proper*, when the represented object is presented as leading ; as " The voice of battle was as when the thunder rolls in peals, etc.;" and the *simile* when the representative object is presented as leading ; as " The rain beats hard ; the thunder rolls in peals. Such was the noise of battle."

2. CONTRAST, in which the points of difference instead of resemblance, as in comparison, are presented.

3. The ALLEGORY, which is but an extended simile.

4. The **ALLUSION**, which differs from the comparison proper, in its referring to some historical object.

§ 171. The third class of representative figures, in which the mental condition of the speaker is represented as changed, includes,

1. **PROSOPOPEIA**, in which the speaker personates another; as when Cicero represents himself as Milo, and says, "Attend, I pray, hearken, O citizens; I have killed Publius Clodius, etc."

2. **APOSTROPHE**, in which the speaker turns from his proper hearer and addresses some other person, whether present in reality or only in imagination; as when Cicero turns from the Senate, which he was addressing, to Catiline as if he were present: "If, now, Catiline, I should order you, etc."

3. **IRONY**, in which the speaker expresses in form, the very opposite of his meaning; as "But we have a right to tax America. O inestimable right! O wonderful, transcendent right! etc."

4. **DOUBT**, in which the speaker represents in the form of doubt, his strongest conviction; as "I know not which way to turn myself. Shall I deny? etc."

5. **INTERROGATION**, in which confident assertion is presented in the form of inquiry or demand; as, "Have any alarms been occasioned by the emancipation of our Catholic brethren? Has the bigoted malignity of any individuals been crushed?"

§ 172. Those forms of figurative energy which depend on the structure of the sentence, respect either

1. The order and connection of the parts; as

a. INVERSION, in which the regular syntactical order is changed; as "Fallen is the arm of battle;" and

b. ANACOLUTHON, in which the form with which the sentence was begun, is changed to one which is not, by principles of syntax, compatible with it; or,

2. The completeness and length of the sentence, as

a. APOSIOPESIS, in which the speaker suppresses what he seems about to utter; as "O thou—by what name can I properly call thee?" and

b. SENTENTIOUSNESS, which consists in breaking up the flow of thought into short, fragmentary sentences, through the eruptive violence of the speaker's feelings.

EXERCISES ON RHETORICAL FIGURES.

Name the figures in the following passages.

Sorrow, like a cloud on the sun, shades the soul of Clesammor..

As roll a thousand waves to a rock, so Swaran's host came on.

Go, bind thou up yon dangling apricots,
Which, like unruly children, make their sire
Stoop with oppression of their prodigal weight:
Give some supportance to the bending twigs.
Go thou, and like an executioner
Cut off the heads of too-fast-growing sprays,
That look too lofty in our commonwealth;
All must be even in our government.

The stormy wind is laid; but the billows still tremble on the deep, and seem to fear the blast.

I have seen
The ambitious ocean swell, and rage, and foam,
To be exalted with the threatening clouds.

Dermid and Oscar were one; they reaped the battles together. Their friendship was strong as their steel; and death walked between them to the field.

An impious mortal gave the daring wound.

And the merry bells ring round,

And the jocund rebecks sound.

Why peep your coward swords half out their shells?

Whose hunger has not tasted food these three days.

The jovial wine went round.

In peace, thou art the gale of spring; in war, the mountain-storm.

Youth and beauty shall be laid in the dust.

Or have ye chosen this place

After the toils of battle, to repose

Your wearied virtue.

Cool age advances, venerably wise.

Thy growing virtues justified my cares,

And promised comfort to my silver hairs.

Write, my Queen,

And with my eyes I'll drink the words you send.

Mæcenas, the great ornament and pillar of my State.

Often met their eyes of love, and happy were their words in secret.

The people's prayer, the glad diviner's theme;

The young men's vision, and the old men's dream.

Her voice is but the shadow of a sound.

Silver and gold have I none.

Among many nations there was no king like Solomon.

The enemy said, I will pursue; I will overtake; I will divide the spoil; my revenge shall be satiated upon them; I will draw my sword; my hand shall destroy them; thou blewest with thy breath; the sea covered them; they sank as lead in the mighty waters.

Streaming grief his faded cheek bedewed.

Advance, then, ye future generations. We would hail you, as you rise in your long succession, to fill the places which we now fill, and to taste the blessings of existence, where we are passing and soon shall have passed our own human duration. We bid you welcome to this pleasant land of the fathers.

In like manner, liberty herself, the last and best gift of God to his creatures, must be taken just as she is. You may pare her down into bashful regularity, and shape her into a perfect model of severe scrupulous law; but she will be liberty no longer.

The clouds rejoice in thy presence, O morn! they brighten their dark-brown sides.

The oar is stopped at once; he panted on the rock and expired. What is thy grief, O Daura! when round thy feet is poured thy brother's blood. The boat is broken in twain. Armar plunges into the sea, to rescue his Daura, or die. Sudden a blast from the hill came over the waves. He sunk, and he rose no more.

Gone is my strength in war! fallen my pride among women!

The sources of the noblest rivers, which spread fertility over continents, and bear richly-laden fleets to the sea, are to be sought in wild and barren mountain tracts, incorrectly

laid down in maps, and rarely explored by travelers. To such a tract, the history of our country during the thirteenth century, may not unaptly be compared.

To be nameless in worthy deeds, exceeds an infamous history. The Canaanitish woman lives more happily without a name, than Herodias with one. And who would not rather have been the good thief, than Pilate ?

But so have I seen the sun kiss the frozen earth, which was bound up with the images of death, and the colder breath of the north : and then the waters break from their inclosures, and melt with joy, and run in useful channels ; and the flies do rise again from their little graves in walls, and dance a while in the air, to tell that there is joy within, and that the great mother of creatures will open the stock of her new refreshment, become useful to mankind, and sing praises to her Redeemer : so is the heart of a sorrowful man under the discourses of a wise comforter ; he breaks from the despairs of the grave, and the fetters and chains of sorrow ; he blesses God, and he blesses thee.

The whole spiritual universe is split and shattered by the hand of Atheism, into countless quicksilver points of individual existences, which twinkle, melt into one another, and wander about, meet and part, without unity and consistency. No one is so much alone in the universe as the denier of God, with an orphaned heart, which has lost the greatest of fathers ; he stands mourning by the immeasurable corpse of nature, no longer moved or sustained by the spirit of the universe, but growing in its grave ; and he mourns, until he himself crumbles away from the dead body.

What could compensate us for our dreams, which bear us away from beneath the roar of the waterfall into the mount-

ain-hights of childhood, where the stream of life, yet silent in its little plain, and a mirror of heaven, flowed toward its precipices.

But let me ask you, in these last few days, what have you not attempted? What have you left unviolated? By what name shall I now address you? Shall I call you soldiers? Soldiers! who have dared to besiege the son of your emperor! Can I call you citizens? Citizens! who have trampled under foot the authority of the senate.

Discord, discord is the ruin of this city. What motive, then, could have such influence in their bosom? What motive? That which nature, the common parent, plants in the bosom of man.

In running the mind along the numerous list of sincere and devout Christians, I can not help lamenting that Newton had not lived to this day, to have had his shallowness filled up with this new flood of light.

But if a man were present now at a field of slaughter, and were to inquire for what they were fighting; "Fighting!" would be the answer, "they are not fighting; they are pausing." Why is that man expiring? Why is that other writhing with agony? What means this implacable fury?" The answer must be: "You are quite wrong, sir; you deceive yourself; they are not fighting; do not disturb them; they are merely pausing!"

I can tell him, sir, that Massachusetts and her people of all classes, hold him, and his love, and his veneration, and his speeches and his principles, and his standard of truth in utter—what shall I say?—anything but respect.

King James is evidently worthy of being enrolled in that

little constellation of remote, but never-failing luminaries who shine in the highest firmament of literature, and who, like the morning stars, sang together at the dawning of British poetry.

An ambition to have a place in the registers of fame, is the Eurystheus which imposes heroic labors on the human mind.

Short-lived, indeed, was Irish independence. I sat by her cradle; I followed her hearse.

§ 173. In using rhetorical figures, the following rules are to be observed :

1. They should be introduced only when the feelings prompt.

2. They should not be too frequently repeated.

3. When used, they should be in conformity with their own laws.

4. They should always be congruous and consistent with themselves.

5. They should be suitable to the thought which they represent.

EXERCISES IN THE USE OF RHETORICAL FIGURES.

Point out the faults in the following figures :

He can not buckle his distempered cause
Within the belt of rule.

We'll make foul weather with despised tears :
Our sighs, and they, shall lodge the summer-corn,
And make a dearth in this revolting land.

There is a time when factions, by the vehemence of their own fermentation, stunt and disable one another.

Meantime his father, now no father, stood
And dried his wounds by Tiber's yellow flood.

My bleeding bosom sickens at the sound.

While his keen falchion drinks the warrior's lives,
A various sweetness swells the gentle race.

A sober calm fleeces unbounded ether.

The humid sweat from every pore descends.

As when the piercing blasts of Boreas blow.

There is not a single view of human nature which is not sufficient to extinguish the seeds of pride.

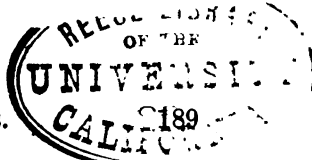
Hope, the balm of life, darts a ray of light through the thickest gloom.

Since the time that reason began to bud, and put forth her shoots, thought, during our waking hours, has been active in every breast, without a moment's suspension or pause. The current of ideas has been always moving. The wheels of the spiritual engine have exerted themselves with perpetual motion.

For, as the sun makes violent and direct emissions of his rays from himself, but reflects them no farther than to the bottom of a cloud, or the lowest imaginary circle of the middle region, and, therefore, receives not a duplicate of his own heat, so is the soul of man; it reflects on its own inferior actions of particular sense or general understanding; but because it knows little of its own nature, above half its pleasures are abated, and its own worth less understood.

My tears are the sooner dried up when they run on my friend's cheeks in the furrows of compassion.

OBJECTIVE PROPERTIES.



But so it happens in the mud and slime of the river Borborus, when the eye of the sun hath long dwelt on it, and produces frogs and mice, which begin to move a little under a thin cover of its own parental matter, and if they can get loose, to live half a life, that is all; but the hinder parts, which are not formed before the setting of the sun, stick fast in the beds of mud, and the little moiety of a creature dies before it could be well said to live: so it is with those Christians, who will do all that they think lawful, and will do no more than what they suppose necessary; they do but peep into the light of the Sun of righteousness; they have the beginnings of life; but their hinder parts, their passions and affections, and the desires of the lower man are still unformed; and he that dwells in this state, is just so much of a Christian as a sponge is of a plant, and a mushroom of a shrub; they may be as sensible as an oyster, and discourse at the rate of a child, but are greatly short of the righteousness evangelical.

Only a sweet and virtuous soul,
Like seasoned timber never gives;
But, though the whole world turn to coal,
Then chiefly lives.

He laid down his arms, and with three touches, flew boldly over the uppermost octave of the stairs down to the counter-base touch, or step.

§ 174. ELEGANCE in style embraces three elements:

1. PROPRIETY;
2. EXPRESSION OF RIGHT SENTIMENT;
3. GRACE.

§ 175. PROPRIETY requires,

1. A just expression of the properties of style already enumerated;
2. A symmetry and congruity in the parts of the discourse;
3. An adaptation of the verbal expression to the character of the theme;
4. The observance of a general decorum in reference to the character of the writer, and the object and occasion of writing.

§ 176. THE EXPRESSION OF RIGHT SENTIMENT involves the use of such representative imagery in the exhibition of thought, as is founded on high and pure associations.

§ 177. GRACE is that quality of style which exhibits ease and freedom of execution, both in the development of the thought and in the expression in language.

§ 178. Elegance is to be acquired,

1. By general mental culture;
2. By study of principles and models in art and literature;
3. By exercise with judicious criticisms.

§ 179. Elegance is a property of style not to be distinctly aimed at in writing. It should rather appear as a result of training and general culture.

§ 180. Of the three objective properties of style, clearness respects directly the intellect, seeking simply to secure a correct and ready apprehension of the thought, and may be distinctly sought and aimed at in writing;

Energy respects more directly the feelings, seeking a vivid and strong impression on the mind, and should appear as the result of earnestness and passion in the speaker ;

Elegance respects the imagination and the taste, seeking to awaken and gratify the sensibility to the beautiful, and should be the result of general culture and refinement.

EXERCISES ON THE PROPERTY OF ELEGANCE.

Point out the faults against elegance in the following passages.

Now, for the first time, became formed those great combinations by means of alliance, which, at a later period, gave rise to the system of the balance of power.

Scarcely have feudalism, municipal communities, and the clergy, each taken their distinct place and form, when we have seen them to approximate, unite, and form themselves into a general social system.

He has the right to command what choices we may have, and not merely what and how we may execute them.

Religion is never to be viewed as if it had its end in making men virtuous, nor obedient to human law, and thus that God's government was only a means for making human society more moral and more free ; but quite the other side foremost.

Such constraint from complete loyalty is alone piety. Not as a hireling or a slave, but solely with a loyal, trusting, loving heart, does any obedience satisfy the Divine law.

Therefore, something not punishment, but which, other than it, is yet to take the place of it—some substitute for it is yet to be provided.

Having been so frequently overwhelmed with her tears before I knew the cause of my affliction, or could draw defenses from my own judgment, I imbibed commiseration, remorse, and an unmanly gentleness of mind, which has since ensnared me into ten thousand calamities.

I do not wonder to find more remains here of an age so distant, than is to be found in any other country; the Turks not taking that pains to introduce their own manners, as has been generally practiced by other nations that imagine themselves more polite.

I was at the same age, very near, as wise as you, and yet I never discovered this, with full evidence and conviction I mean, till it was too late.

The Ode, though in some respects inferior to what are called the higher species of poetry, yields to none in force, ardor, and sometimes even in dignity and harmony.

What is it but a kind of rack that forces men to say what they have no mind to?

I am wonderfully pleased when I meet with any passage in an old Greek or Latin author, that is not blown upon, and which I have never met with in a quotation.

As the strength of our cause does not depend upon, so neither is it to be decided by, any critical points of history, chronology, or language.

Socrates was invited to and Euripides entertained at his court.

Mr. Liebold appears, at this anniversary dinner, in a new coat, which for many years past he had been in the habit of first wearing upon this auspicious day.

I think nothing so terrible as objects of misery, except one had the godlike attribute of being capable to redress them.

The Eastern manners give a great light into many Scripture passages.

Everybody is bound to do diligently all the good they can.

The parade of it can only serve to draw on her the envy, and consequently the most inveterate hatred of all he and she fools, which will certainly be at least three parts in four of her acquaintance.

It was a great mortification to me when my father turned off my master, having made a considerable progress for the short term I learned.

Everybody can offer up their prayers for those who need them.

Nothing is so improving to the temper as the study of the beauties either of poetry, eloquence, music, or painting.

I do not make the least doubt but you will become a perfect good scholar.

You much overrate the obligation which youth has to those who have trod the paths of the world before them, for their friendly advice how to seize, cultivate, and carry forward toward perfection those advantages, graces, virtues, and felicities, which they may have totally missed, or stopped short in the generous pursuit.

He that should steadily and resolutely assign to any science or language those interstitial vacancies which intervene in the most crowded variety of diversion or employment, would find every day new irradiations of knowledge.

Pimps of hideous aspect, whose prurient glance could penetrate through the key-hole of rooms where the rat shared with the bug the solitude of the deserted place.

The want of order was severely felt and cried out for with a zeal that would not be said nay.

Christ left his grave-clothes, that we might, when grief
Draws tears or blood, not want a handkerchief.

I am tormented with an everlasting itch for things remote.

A speechlessly quick chaotic bundling of a man into eternity.

In landlessness alone resides the highest truth, indefinite as the Almighty.

Like a man cut away from the stake, when the fire has over-runningly wasted all the limbs, without consuming them or taking away one particle from their compacted aged robustness.

He does not seem almost to have conceived the possibility, etc.

He considers that the former afford us a knowledge of what the corresponding qualities are in themselves.

The poorness of our conceptions is such that it can not forbear setting bounds to everything it contemplates.

I have, indeed, one who smokes with me often; but his parts are so low that all the incense he does me is to fill his pipe with me, and to be out at just as many whiffs as

I take. This is all the praise or assent that he is capable of; yet there are more hours when I would rather be in his company than that of the brightest man I know.

A severe reprehender of another's vice comes dressed like Jacob, when he went to cozen his brother of the blessing; his outside is "rough and hairy," but "the voice is Jacob's voice:" rough hands and a healthful language get the blessing, even against the will of him that shall feel it.

The members of a popular government should be continually availed of the situation and condition of every part.

Most of the respectable inhabitants hold commissions in the army or government offices, the balance of the people kept little shops, cultivated the ground, etc.

These men demand either to be left owners of the soil or paid for their betterments.

Lord Palmerston was boosted into power by the agricultural interest of England.

It is a common story, and I will tell you all of it I can think on. But some things perhaps I may disremember.

Although such reverses would seem to fall with crushing weight upon some of our most substantial citizens, a strong determination to face the music is everywhere manifested

In our opinion, America is a dashing, go-ahead, and highly progressive country, giving by her institutions and enormous growth the solution of the greatest political problem in the world.

One may guess by Plato's writings, that his meaning as to the inferior deities was, that they who would have them might,

and they who would not might let them alone ; but that himself had a right opinion concerning the true God.

The one circumflows and inheavens us. The infinite Father bears us in his bosom, shepherd and flock.

I could discourse lengthily on the names of Jugurtha, Juba, Syphax, etc.

She untied her hair, then began to twirl the ringlets round her fingers and play with them in a coquettish manner, which she seemed to think mighty killing, for she smiled in evident self-conceit.

Mr. Speaker, when I arose on yesterday, it was my intention merely to explain my position.

He, to work him the more mischief, sent over his brother Edward, with a power of Scots and Redshanks, into Ireland, where they got footing.

To the faculty of law was joined a pretty considerable proportion of the faculty of medicine.

A cry was raised for the establishment of a preventative armed police.

Such are the inconsistencies of a flatterer, progressing from his butterfly state into the vermicular slime of a libeler.

Spain has obtained a breathing spell of some duration from the internal convulsions which have through so many years marred her prosperity.

APPENDIX I.

PROSODY.

§ 1. PROSODY treats of the form of Poetry.

§ 2. The regular recurrence of some element constitutes the essence of poetical form.

§ 3. This recurrence may be of several kinds; as of,

1. Letters, as in ALLITERATION;
2. Syllables, as in RHYME;
3. Measures, as in BLANK Verse;
4. Sentences, as in HEBREW Poetry;
5. Stanzas.

§ 4. ALLITERATION consists in the recurrence of the same letter at the beginning of prominent syllables; as, The abundant Latin then old Latium lastly left.

Alliteration was a leading characteristic of Anglo-Saxon as of Gothic poetry.

The law of recurrence in Anglo-Saxon was, that the letter should be at the beginning of two conspicuous syllables in one line, and of one such syllable in the next. The following exemplification is from "The vision and creed of Piers Plowman," about the earliest poetical composition in our language:

Who is trewe of his tonge,
And telleth noon oother,
And dooth the werkes therwith,

And willneth no man ille,
 He is a God by the gospel,
 A-ground and o-loft,
 And a-lik to our Lord,
 By Seint Luke's wordes.
 The Clerkes that knowen this
 Sholde knowen it abowte
 For cristen and un-cristen
 Cleymeth it each one.

§ 5. RHYME is the recurrence of the same sound in the accented syllables of words at the end of a verse.

Friend of distress! the mourner feels thy aid;
 She can not pay thee, but thou wilt be paid.

If the recurrence is confined to two verses, they compose a distich or couplet.

If the recurrence is extended to three verses, they compose a triplet.

But true expression, like the unchanging sun,
 Clears and improves whate'er it shines upon;
 It gilds all objects, but it alters none.

§ 6. A rhyme is perfect when the following elements concur, viz.:

1. Similarity in the vowel sounds in accented syllables;
2. Similarity in the consonant sounds that follow the vowel, if any;
3. Diversity in the consonant sounds that precede the vowel.

Such was the muse whose rules and practice tell
 "Nature's chief master-piece is writing well."

§ 7. A rhyme is imperfect when any one of the above enumerated elements is wanting; or when either,

1. The vowel sounds are dissimilar; or,
2. The like vowel sounds are either of them not on any accented syllable; or,
3. The vowel sounds are followed by unlike consonant sounds; or,
4. The vowel sounds are preceded by like consonant sounds.

The following is an instance of the first kind of imperfect rhymes :

In grave Quintilian's copious work we find
The justest rules and clearest method joined.

This belongs to what are called allowable rhymes.

Of the second kind, the following is an instance :

Horace still charms with graceful negligence,
And, without method, talks us into sense.

Of the third kind, is the following :

Wherefore he bids the squire ride further
To observe their numbers and their order.

Of the fourth kind, is the following :

Is plain enough to him that knows
How saints lead brothers by the nose.

This to prevent, and other harms
Which always wait on feats of arms.

NOTE.—The h is not regarded as a letter in estimating rhymes.

§ 8. Rhymes are single when the recurrence of the similar sounds is confined to single syllables; as

Avoid extremes, and shun the fault of such
Who still are pleased too little or too much.

§ 9. Rhymes are double when the recurrence of similar sounds is extended to an unaccented, besides the accented syllable; as

The beaten soldier proves most manful,
That, like his sword, endures the anvil,
And justly 's held more formidable
The more his valor 's malleable :
But he that fears a bastinado
Will run away from his own shadow.

§ 10. Rhymes are triple when the recurrence is extended to three syllables; as

O ye immortal gods ! what is theogony ?
O thou, too, immortal man ! what is philanthropy ?
O world that was and is ! what is cosmogony ?
Some people have accused me of misanthropy,
And yet I know no more than the mahogany
That forms this desk of what they mean : lycanthropy
I comprehend ; for without transformation
Men become wolves on any slight occasion.

§ 11. Rhymes are successive when the recurrence is in two succeeding verses; as

But gold defiles with frequent touch,
There 's nothing fouls the hands so much.

Rhymes are alternate, when the recurrence is on alternate syllables; as

The heavens invite mine eye,
 The stars salute me round ;
 Father, I blush, I mourn to lie -
 Thus groveling on the ground.

Rhymes are interrupted when separated by more than one verse ; as

Only the laurel got by peace
 No thunder e'er can blast :
 The artillery of the skies
 Shoots to the earth and dies :
 And ever green and flourishing 't will last,
 Nor dipt in blood, nor widows' tears, nor orphan's cries.

§ 12. A ~~M~~ASURE (= foot) consists of an accented syllable, with one or more unaccented syllables pronounced with it.

§ 13. The measures or feet chiefly used in English verse, are either,

1. DISSYLLABIC ; or
2. TRISYLLABIC.

§ 14. Dissyllabic measures are of two kinds :

1. The IAMBUS, consisting of one unaccented, and one accented syllable ; as subdue, domain.
2. The TROCHEE, consisting of one accented, and one unaccented syllable ; as battle.

Trisyllabic measures are of three kinds :

1. The DACTYLE, consisting of one accented, followed by two unaccented syllables ; as merrily ;
2. The AMPHIBRACH, consisting of one accented syllable, preceded and followed by an unaccented syllable ; as amusing ;

3. The ANAPEST, consisting of two unaccented syllables, followed by an accented syllable; as, *intervene*.

Other measures occur, but unfrequently.

The Pæon, consisting of four syllables, is sometimes used with a rich expression, as in the following verses, which are catalectic. It here occurs in the third form, consisting of an accented syllable, followed by one, and preceded by two unaccented syllables.

Once to every | man and nation | comes the moment | to
decide.

In the strife of | truth with falsehood, | for the good or |
evil side.

The Rising Ionic measure, also, consisting of two unaccented, followed by two accented syllables, is found in the following catalectic verse:

There's a good time | coming, boys!

§ 15. A VERSE consists of one or more measures or feet.

A verse of one measure is called a Monometer;	
of two measures,	a Dimeter;
of three,	a Trimeter;
of four,	a Tetrameter;
of five,	a Pentameter;
of six,	an Hexameter.

There may be, accordingly, Iambic Monometers Iambic Dimeters, and so on; as also Trochaic, Dactylic, Anapestic, and Amphibrach Monometers, Dimeters, etc.

A verse may be composed also of different kinds of measure, as of anapests and trochees in the even verses of the following :

Let Erin remember her days of old,
 Ere her faithless sons betrayed her,
 When Malachi wore the collar of gold,
 Which he won from the proud invader.

The early English verse contained two accented syllables, but required no regular recurrence of similar measures or feet, as appears in the extract already given from *Piers Plowman*, § 4.

§ 16. A verse is called *CATALECTIC* when one or more syllables of the regular law of the verse are omitted at the end ; as,

Pa'le agai'n as de'ath did pro've ;
 A'nd he chee' red her so'ul with lo've.

Here the last syllable of the final trochee is omitted.

§ 17. A verse is called *Hyper-catalectic* when a syllable is added beyond the law of the verse ; as,

Prove and explain a thing till all men doubt it ;
 And write about it, Goddess, and about it.

Here the syllable *it* is added to the regular verse.

§ 18. One measure may be substituted for another when a like effect on the ear may be produced by the accentuation.

The iambus and the anapest may thus be interchanged ; or, the trochee and the dactyle.

EXAMPLES OF THE VARIOUS KINDS OF VERSE.

IAMBICS.

All, all was luxury!
 All must be luxury, where Lyæus smiles.
 His locks divine,
 Were crowned
 With a bright meteor braid.

The first of these verses is an Iambic Trimeter; the second, an Iambic Pentameter; the third, an Iambic Dimeter; the fourth, an Iambic Monometer; and the last, an Iambic Tetrameter.

I could have wished your souls redoubled in my breast,
 To give my verse applause to time's eternal rest.

These two verses are Iambic Hexameters, or *Alexandrines*. The Iambic Pentameter is also called *Heroic* verse. Iambic verses of seven and eight feet also occur, but rarely.

TROCHAICS.

Monometers.

Turning,
 Burning,
 Changing,
 Ranging
 Full of grief and full of love.

Dimeters.

Hope is banished,
 Joys are vanished.

Dimeters Catalectic

Tumult cease
Sink to peace.

Trimeters, Catalectic and Full, Alternating.

Sages can, they say,
Seize the lightning's pinion,
And bring down its ray
From the starred dominion.

Tetrameters, Catalectic and Full.

Vital spark of heavenly flame!
Quit, O quit this mortal frame!
Trembling, hoping, lingering, flying;
O the pain, the bliss of dying.

Pentameters, Full and Catalectic.

Narrowing in to where they sat assembled,
Low, voluptuous music winding trembled,
Wov'n in circles; they that heard it sighed,
Panted, hand in hand, with faces pale,
Swung themselves, and in low tones replied.

Hexameters.

On a mountain, stretched beneath a hoary willow,
Lay a shepherd swain, and viewed the rolling billow.

Heptameters.

Then her cheek was pale and thinner than should be for one
so young,
And her eyes on all my motions with a mute observance
hung.

Octameters.

Here 's to thee, my Scottish lassie ! here 's a hearty health
to thee,
For thine eye so bright, thy form so light, and thy step so
firm and free.

DACTYLICS.

Monometers.

Fearfully,
Tearfully,
She hastened on our way.

Dimeters, Full and Catalectic.

Fast they come, fast they come,
See how they gather !
Wide waves the eagle plume,
Blended with leather.

Cast your blades, draw your blades,
Forward each man set !
Pibroch of Donuil Dhu,
Knell for the onset.

Launch thy bark, mariner !
Christian, God speed thee.
Let loose the rudder-bands ;
Good angels leave thee.

Trimeters, Catalectic.

Peace to thee, isle of the ocean,
Peace to thy breezes and billows.

Tetrameters, Catalectic.

Warriors or chiefs, should the shaft or the sword
 Pierce me in leading the host of the Lord,
 Heed not the corpse, though a king's in your path,
 Bury your steel in the bosoms of Gath.

Hexameters, Catalectic.

Loosing his arms from her waist, he flew upward, awaiting
 the sea-beast.
 Onward it came from the southward, as bulky and black as
 a galley,
 Lazily coasting along as the fish fled leaping before it.

 AMPHIBRACHS.
Monometers.

Hearts beating
 At meeting;
 Tears starting
 At parting.

Dimeters, Catalectic.

Beside her are laid
 Her mattock and spade;
 Alone she is there,
 Her shoulders are bare.

Dimeters, Full.

But vainly thou warrest;
 For this is alone in
 Thy power to declare,
 That in the dim forest,
 Thou heard'st a low moaning.

Trimeters.

A conquest how hard and how glorious;
 Though fate had fast bound her,
 With Styx nine times around her,
 Yet music and love were victorious.

The second and third verses in this selection are amphibrach dimeters.

Tetrameters.

O! young Lochinvar is come out of the west:
 Through all the wide border his steeds are the best;
 And save his good broadsword, he weapons had none,
 He rode all unarmed, and he rode all alone.

ANAPESTICS.

Monometers.

In a sweet
 Resonance,
 All their feet
 In the dance,
 All the night
 Twinkled light.

Dimeters, Catalectic.

He is gone on the mountain,
 He is lost to the forest,
 Like a summer-dried fountain,
 When our need was the sorest.

Dimeters, Full and Catalectic.

Now the summer's in prime
 With the flowers richly blooming,

And the wild mountain thyme
All the moorlands perfuming.

Tetrameters.

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold ;
And the sheen of the spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

§ 19. A recurrence of sentences is a peculiarity of Hebrew poetry, in which couplets of thoughts are arranged together. It is called PARALLELISM.

In the original the parallelism is marked by accents.

Hebrew parallelism is,

1. *Synonymous*, when the thought is repeated in nearly the same form ; as,

For affliction comes not forth from the dust ;
And trouble comes not forth from the ground.

2. *Antithetic*, when an opposition or contrast is expressed ; as,

A wise son makes a glad father ;
But a foolish son is the heaviness of his mother.

3. *Synthetic*, when the thought is expanded or modified.

One thing have I desired of the Lord,
That will I seek after :
That I may dwell in the house of the Lord all the days of
my life,
To behold the beauty of the Lord,
And to inquire in his temple.

§ 20. The STANZA consists of several verses.

As verses are combined in almost innumerable ways, there is no definite system of versification by stanzas.

Certain combinations of verses, however, have gained favor and received peculiar designations. Such are,

The *Spenserian Stanza*, which consists of eight heroics or iambic pentameters, and one Alexandrine or iambic hexameter. The first and third verses rhyme; the second, fourth, fifth, and seventh; and the sixth, eighth, and ninth.

Existence may be borne, and the deep root
Of life and sufferance make its firm abode
In bare and desolated bosoms. Mute
The camel labors with the heaviest load,
And the wolf dies in silence. Not bestowed
In vain should such example be; if they,
Things of ignoble or of savage mood,
Endure and shrink not, we of nobler clay
May temper it to bear; it is but for a day.

Gay's Stanza is composed of four verses of iambic trimeters, the rhymes being alternate and the odd verses being in double rhymes.

'T was when the seas were roaring
With hollow blasts of wind,
A damsel lay deploing,
All on a rock reclined.

Elegiac Stanzas consist of four verses of heroics or iambic pentameters.

The curfew tolls the knell of parting day;
The lowing herds wind slowly o'er the lea;
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

Rhymes Royal are stanzas composed of seven heroics; the first and third, the second, fourth, and fifth, and the two last rhyming together.

That thee is sent, receive in luxomness;
 The wrestling of this world asketh a fall;
 Here is no home, here is but wilderness;
 Forth, pilgrim, forth, O beast out of thy stall;
 Look up on high and thank thy God of all;
 Waiveth thy lust, and let thy ghost thee lead,
 And truth thee shall deliver, 't is no drede.

Ottava Rima is a stanza of eight heroic verses, with alternate rhymes, except the last two verses, which are successive rhymes.

Because his love of justice unto all
 Is such, he wills his judgment should devour
 All who have sin, however great or small,
 But good he well remembers to restore.
 Nor without justice holy could we call
 Him whom I now require you to adore.
 All men must make his will their wishes sway,
 And quickly and spontaneously obey.

The *Ballad Stanza* consists of four iambic verses in alternate rhymes, the odd verses being tetrameters; the even verses, trimeters.

Turn, gentle hermit of the dale,
 And guide my lonely way
 To where yon taper cheers the vale
 With hospitable ray.

This is the common meter of sacred lyrics.

The *Long Meter Lyric* is composed of stanzas of four iambic tetrameters, with either successive or alternate rhymes;

the short meter of four iambic verses, the first, second, and fourth trimeters, the third a tetrameter; the Halleluiah meter, of eight iambic verses, the first four of which are trimeters, in alternate rhymes, and the last four are dimeters, the first and fourth verses being rhymes, and the second and third.

The *Sonnet* consists of fourteen heroics with interrupted rhymes.

What varying sounds from yon gray pinnacles
 Sweep o'er the ear and claim the heart's reply!
 Now the blithe peal of home festivity,
 Natal or nuptial, in full concert swells;
 Now the brisk chime, or voice of altered bells,
 Speaks the due hour of social worship nigh;
 And now the last stage of mortality,
 The deep, dull toll with lingering warning tells,
 How much of human life those sounds comprise—
 Birth, wedded love, God's service, and the tomb!
 Heard not in vain, if thence kind feelings rise,
 Such as befit our being, free from gloom
 Monastic, prayer that communes with the skies,
 And musings mindful of the final doom.

MANT.

EXERCISES IN VERSIFICATION.

Compose in heroics the following:

The rose on Sharon's plain was rich in bloom when a young mother went up thence to Zion with her first-born, for the boy was vowed unto the temple service. She led him by the hand, and her silent soul the while rejoiced, oft as the dewy laughter of his eye met her sweet serious glance, to think that aught so pure, so beautiful, was hers to bring before her God. So they passed on o'er Judah's hills; and

whatsoe'er the leaves of the broad sycamore made sounds at noon like lulling rain-drops, or the olive boughs crossed the sultry blue of Syria's heaven with their cool dimness, she paused that he might rest; yet chased the sleep that weighed down their dark fringe from her own meek eyelids to sit and watch the crimson deepening, as at a red flower's heart, o'er his cheek's repose.

Arrange in Balled Stanza the following:

Rest thee now, fair spirit, calm on the bosom of thy God!
His seal was on thy brow e'en while thy footsteps trod with us.
Dust to its narrow house beneath! soul to its place on high!
They may no more fear to die that have seen thy look in death.

The following may be put into Iambic Tetrameters with alternate rhymes:

O thou, my darling child, dear daughter, prop of my mortal pilgrimage,
who hast beguiled care and pain, and wreathed my wintry age with spring!
A second prospect of life opes through thee, when but to live is glee;
and jocund joys and youthful hopes come through thee thronging to my heart.

Construct the following into a sonnet:

The hope of truth day by day, grows stronger. I hear the soul of man waking around me, like a great sea breaking its frozen fetters and flinging its sunlit spray up to heaven, tossing in scornful play huge continents and crushing them with din of grinding thunder that makes old emptiness stare in wonder. The memory of a glory passed away lingers in every heart, as the bygone freedom of the sea ripples in the shell; and new signs of promise every hour tell that the great soul shall once again be free; for

the murmurs of inward strife for truth and liberty swell high
and yet more high.

NOTE.—The first, fourth, fifth, and eighth; the second and third; the sixth and seventh; the ninth, eleventh, and thirteenth; and the tenth, the twelfth, and the last verses, respectively, are in rhyme, in this sonnet.

Construct the following into Trochaic stanzas of four tetrameter verses, the even verses catalectic, and the rhymes alternate :

The story of the Roncevalles' fight is sad and fearful ; many
a gallant knight perished on those fatal plains of glory.

There fell Durandarte ; never verse named a nobler chief-
tain ; before his lips closed in silence forever, he thus ex-
claimed :

“ O Montesinos, my cousin, now by that firm and dear
friendship which has lived between us from youth, hear my
last petition !

“ When my soul, forsaking these limbs, eager seeks a purer
air, taking the cold heart from my breast, give it to Belerma's
care.

“ Say, I named her possessor of my lands with my dying
breath ; say, I oped my lips to bless her ere they closed in
death for aye.”

Montesinos' heart was sad ; he felt distress rend his bosom.
“ O Durandarte, my cousin, woe is me to view thy end !”

Construct the following into Trochaic catalectic tetrameters
with successive rhymes :

Tell me on what holy ground domestic peace may be
found. Halcyon daughter of the skies, she flies on fearful
wing far from the pomp of sceptered state, from the rebel's
noisy hate ; she dwells in a cottaged vale, listening to the
Sabbath bells.

Warrior, that now breathest at set of sun from won battle;
woman, weeping o'er the lowly slain on his burial-plain; ye
that triumph, ye that sigh, kindred by one holy tie, ye see
alike heaven's first star; lift the heart and bend the knee.

Construct the following into dactylic stanzas of six verses;
the first and second, and the fourth and fifth, being dimeters
in successive rhymes, and the third and sixth verses tetram-
eters catalectic, in rhyme:

Blithesome and cumberless bird of the wilderness, sweet
be thy matin o'er moorland and lea! Emblem of happi-
ness, thy dwelling-place is blest; O to abide with thee in the
desert.

Thy lay is wild and loud, far in the downy cloud; love
gives it energy, love gave it birth. Where, where art thou
journeying on thy dewy wing? Thy lay is in heaven, thy
love is on earth.

Musical cherub, soar away, singing, o'er fell and fountain
sheen, o'er moor and green mountain, o'er the red streamer
that heralds the day, over the dim cloudlet, over the rain-
bow's rim.

Then, when the gloaming comes, thy welcome and bed of
love, low in the heather blooms, will be sweet! Emblem
of happiness, thy dwelling-place is blest. O to abide with
thee in the desert.

Construct the following into anapestic stanzas of four
verses, the odd verses being hypercatalectic tetrameters in
rhyme, and the even verses being full tetrameters, also in
rhyme:

If the stock of our bliss is vested in stranger hands, the
fund, ill-secured, oft ends in bankruptcy; but the heart
issues bills which are never protested, when drawn on the
firm of wife, children, and friends.

The soldiers, whose deeds live immortal in story, when duty sends to far distant latitudes, would with transport barter old ages of glory for one happy day with wife, children, and friends.

The day-spring of youth still unclouded by sorrow, depends on itself alone for enjoyment; but the twilight of age is drear, if it borrow no warmth from the smile of wife, children, and friends.

Let the breath of renown ever freshen and nourish the laurel which bends o'er the dead favorite; o'er me wave the willow, and long may it flourish, bedewed with the tears of wife, children, and friends.

Construct the following into anapestic stanzas of four verses, the odd verses being tetrameters without rhyme, and the even verses trimeters in rhyme.

NOTE.—The iambus is admissible in place of the anapest, particularly in the first measure of the verses.

The young man cried, "Father William, you are old and life must be hastening away; you are cheerful and love to converse upon death; now, I pray, tell me the reason."

Father William replied, "Young man, I am cheerful; let the cause engage thy attention: I remembered my God in the days of my youth, and he hath not forgotten my age."

APPENDIX II.

PUNCTUATION.

§ 1. PUNCTUATION is the art of indicating to the reader of discourse, by the use of certain characters called points, something in regard to the nature or relations of the parts of a word or sentence.

§ 2. Punctuation is ETYMOLOGICAL, RHETORICAL, or FOR REFERENCE.

§ 3. In ETYMOLOGICAL PUNCTUATION, points are used to indicate something in regard to the formation, use, or omission of words or parts of words.

§ 4. In RHETORICAL PUNCTUATION, points are used to indicate something in regard to the nature or relations of the thought.

§ 5. In PUNCTUATION FOR REFERENCE, points are used to refer the reader to some note, explanation, or other matter in the margin or bottom of a page or at the close of a chapter or book.

§ 6. Etymological points are used to indicate,

I. The omission of a letter or letters, for which the Apostrophe (') is used, as, 'T is; John's; Hòw o' th' ground?

Or in manuscript the correction of an error of omission by the use of the Caret (^), as "Sweet is ^{the} ^ breath of morn."

II. The separation of contiguous vowels by the *Diæresis* (¨), as *coöperate*.

III. The Quantity of a syllable, or the long or short sound of a vowel, as *ōvēr*.

IV. The Accent, whether the Grave (‘), the Acute (’), or the Circumflex (^), as in *stringèd*, *áspect*, *wâr*.

V. The union of simple words in a compound, by the Hyphen (-), as in *sea-water*, *to-day*, *good-will*, *co-ordinate*.

NOTE.—The hyphen is to be used,

1. When there might be some doubt whether the word is to be regarded as a compound; as “*glass-house*” as a compound denotes a house where glass is made or kept, while “*a glass house*” denotes a house made of glass.

2. When the compound is not fully recognized in the language as a single word; as “*fortune-telling gypsies*.”

3. When one simple ends with the letter with which the next begins; as *pre-engaged*, *eel-like*, *high-handed*, *co-operate*.

4. In case of ambiguity, to show that the connected words are to be taken together; as, “*eating-car*,” “*still-hour’s mate*,” “*gray-girdled eve*,” “*stone-rocked wagon*,” “*The New-York Directory*,” which, but for the hyphen, might be confounded with “*The new ‘York Directory*,” “*stone wagon*,” etc.

5. Generally, direct qualities are expressed without the hyphen; while in expressing more remote and incidental relations, the hyphen is required; as, “*sick-bed*,” “*linen-draper*,” “*fat-dealer*,” “*wood-house*.”

VI. The division of syllables, by the Hyphen, as *ben-e-fit*.

VII. The abbreviation of words, by the Period (.); as long., N. Y., Mo., abbreviated for longitude, New York, Missouri.

§ 7. In Rhetorical Punctuation, points are used to indicate either,

1. Separation in the relations of the thought; or,
2. Some peculiarity in the character of the expression.

NOTE.—It has been questioned whether the design of rhetorical points is simply to indicate to a silent reader the relations or character of the thought, or to indicate the use of the voice by pauses or intonations to an audible reader—to indicate the meaning simply or the elocution. It seems to be conclusive of this question that a good reader or speaker would be entirely misled if he were to govern himself immediately by the punctuation. A good delivery, for a single illustration, is compatible with a pause of indefinite length between the subject and the verb, where a correct punctuation would seldom place even a comma.

§ 8. Of the first class of Rhetorical Points, are,

The Period (.);

The Colon (:);

The Semi-colon (;), and,

The Comma (,).

These points are commonly known as the Pauses. They are improperly so designated, as it is not their proper use to indicate to an audible reader the suspension of his voice in reading, but only to mark the relations of the thought, that the meaning may be correctly and readily apprehended.

§ 9. The PERIOD, as a Rhetorical Point, indicates a completed expression of the thought, and accordingly an entire separation between the particular thoughts.

EXAMPLE.—There is no such prevalent workman as sedulity and diligence. A man would wonder at the mighty things which have been done by degrees and gentle augmentations. Diligence and moderation are the best steps whereby to climb to any excellence. Nay, it is rare if there be any other way.

RULE.—The Period should be placed at the close of every sentence expressing a completed thought, unless the exclamation or interrogation point is used.

§ 10. The COLON indicates an incomplete expression of the thought, but the widest separation of the parts.

EXAMPLE.—In France, a book is read to be spoken of, and must, therefore, catch the spirit of society: in Germany, it is read by solitary students, who seek instruction or emotion; and, “in the silence of retirement, nothing seems more melancholy than the spirit of the world.”

RULE 1.—The colon should be used to separate co-ordinate parts of an extended antithetic sentence when no conjunction is used.

EXAMPLES.—The French, the most cultivated of Latin nations, inclines to a classical poetry: the English, the most illustrious of Germanic ones, delights in a poetry more romantic and chivalrous.

The offices bestowed on him were not matters of grace: every preferment was a homage to his virtue.

RULE 2.—The colon should be used to separate the leading members of the sentence when those members, or either of them, require their parts, respectively, to be separated by the semicolon.

EXAMPLES.—Venus and Mars inspire love or valor; they give a noble origin and a dignified character to these sentiments: but the sentiments themselves act according to the laws of our nature; and their celestial source has no tendency to impair their power over human nature.

The personifications here are frequent, yet not confused; bold, yet not improbable: a free, elevated, and truly Divine spirit pervades the whole.

RULE 3.—The colon is required before quotations; addresses; in case of changes of persons represented; and before specifications and enumerations, unless short, or introduced by adverbials, as, namely, to wit, etc., or in grammatical dependence on what precedes.

1. *Quotations.*—Her affecting exclamation is well known, on seeing her father's portrait for the first time, more than thirty years after his death: "O my father, my dear father!"

And again: "If my faith be anything, I protest, if I had one as near me as she is to you, I had rather match her with him, than with men of far greater titles."

His conduct seems to have been prompted by those feelings and motives which Mr. Coleridge has so happily described:

"Stormy pity, and the cherished lure
Of pomp, and proud precipitance of soul."

One who knew him well, and may with good cause love

him, has said: "But for Irving, I had never known what the communion of man with man means."

2. *Addresses*.—Be our plain answer this: The throne we honor is the people's choice.

His last words, they say, were: "In life and in death I am the Lord's."

3. *Changes of persons represented*.—He may, then, be supposed to have revealed the incidents of his immortal existence to the associates of his mortal being, in some such terms as the following:

One universal bewilderment of thought, one passing agony, and all was still. I had emerged from the confines of life, and yet I lived.

His reasoning runs thus: The more wealth a state has the better; for the more wealth a state has, the more wealth it will have.

4. *Specifications and Enumerations*.—But how small will that distress appear, when we think over the history of the last forty years: a war, compared with which, all other wars sink into insignificance; taxation, such as the most heavily taxed people of former times could not have conceived; a debt larger than all the public debts that ever existed in the world added together; the food of the people studiously rendered dear; the currency imponderably debased and imprudently destroyed.

The work is divided into four parts: on Germany and German manners; on Literature and the Arts; on Philosophy and Morals; on Religion and Enthusiasm.

Every man fancies he can do three things: farm a small property, drive a gig, and write an article for a review.

§ 11. The SEMICOLON indicates a less degree of separation than the colon.

EXAMPLE.—Its triumphs added nothing to his fame; its increase added nothing to his means of overawing his enemies; its great leader was not his friend.

RULE 1.—The semicolon should be used to separate coördinate members of a sentence, where there is no antithesis, or when not connected by a conjunction.

He was naturally a man of great sensibility; he had been ill-educated; his feelings had been early exposed to sharp trials; he had been crossed in his boyish love; he had been mortified by the failure of his first literary efforts; he was straitened in pecuniary circumstances; he was unfortunate in his domestic relations; the public treated him with cruel injustice; his health and spirits suffered from his dissipated habits of life; he was, on the whole, an unhappy man.

RULE 2.—The semicolon should be used to separate members of a sentence, when those members require the comma, in the separation of their respective parts.

They bow the knee, and spit upon her; they cry Hail! and smite her on the cheek; they put a scepter into her hand, but it is a fragile reed; they crown her, but it is with thorns.

A people, he tells us, may be too rich; a government can not; for a government can employ its riches in making the people richer.

RULE 3.—Before specifications or enumerations introduced by adverbials, such as namely, for instance, to

wit, and the like, and also in cases of a loose grammatical dependence, the semicolon should be used instead of the colon.

Lamb also compiled these very popular books for children; namely, "Mrs. Leicester's School;" "Tales from Shakspeare;" and the "Adventures of Ulysses."

§ 12. The COMMA is used to indicate separation in the relations of the thought in the lowest degree indicated by points.

The general rule for the use of the comma, accordingly, is:

Distinct members of a sentence should be separated by commas from members that precede or follow them.

If, however, the sentence be short, and the separation between the members be not too remote, the comma may be omitted.

The following specific rules, being applications of the general rule stated, are those which most require attention.

RULE 1.—Long sentences require commas between their several parts, however nearly related.

The one has suggested to me that beyond and above all that is visible to man, there may lie fields of creation which sweep immeasurably along, and carry the impress of the Almighty's hand to the remotest scenes of the universe.

If this sentence were shorter, with the same relation or otherwise between the parts, the comma might be dispensed with; as

The one has suggested to me that beyond these may lie

fields of creation which sweep immeasurably along and carry everywhere the impress of the Almighty's hand.

Examples distributed under classes.

1. *Words or Phrases in Apposition*.—That wise and civil Roman, Julius Agricola, who governed once here for Cæsar, preferred the natural wits of Britain, before the labored wits of the French.

2. *Modifying or Explicative Phrases*.—My friend Sir Roger, being a good churchman, has beautified the inside of his church with several texts of his own choosing.

3. *Vocatives*.—Besides, sir, there is no election.

“Come, girl,” said he, “hold up your head,
He'll be as good as we.”

4. *Parenthetical Clauses*.—If these fears exist, which I do not believe, they exist only in the mind of the Chancellor of the Exchequer.

The “Rambler” is, however, notwithstanding these defects, a work that, in vigor of execution and comprehensiveness of utility, will not easily be paralleled.

5. *Separation of dependent Words*.—A mere shred, which, though scattered into nothing, would leave the universe of God one entire scene of greatness and majesty.

6. *After connectives, when without a connective a semicolon would be required*.—But it seems this is an age of reason, and the time and the person are at last arrived that are to dissipate the errors which have overspread the past generations of ignorance.

7. *Repetition.*

Awake, awake, break through your vails of lawn.
Verily, verily, I say unto you.

8. *In a series.*—He was so born and so gifted that poetry, forensic skill, elegant literature, and all the attainments of human genius, were within his reach.

But, above all, where thou findest ignorance, stupidity, brute-mindedness, attack it, I say; smite wisely, unweariedly, and rest not while thou livest and it lives.

RULE 2.—Commas are often required in elliptical sentences, when they might be dispensed with if the sentence was fully presented.

The power of delicacy is chiefly seen in discerning the true merit of a work; the power of correctness, in rejecting false pretensions to merit.

Among the ancient critics, Longinus possessed most delicacy; Aristotle, most correctness.

RULE 3.—Commas are required often when the expression would be ambiguous but for the comma.

In this case, the comma is inserted only when the more widely separated of the two doubtful thoughts is intended.

Thus denominative clauses do not require the comma which is required in explanatory clauses, where the connection is more remote.

Give preference always to flowers that are fragrant as well as beautiful.

Behold the emblem of thy State in flowers, that bloom or die.

Also, when modifying words are limited to only one of connected clauses ; as, The guests on their arrival were enthusiastically greeted, and assigned to their places of entertainment.

RULE 4.—Commas are often required in case of inversions of the usual order of the sentence.

For the production of such a character, no discipline can be so unfit as that of the habitual love of amusement.

That such a warm and ebullient spirit should have given way before the tide of its affections, we wonder not.

§ 13. GENERAL PRINCIPLES OF RHETORICAL PUNCTUATION.

1. The Rhetorical Points are guides to the thought or sense ; not to the pronunciation or delivery.

2. Those which denote separation are purely relative.

Hence a short sentence may require no point ; if slightly lengthened may require a comma ; if more extended, a semicolon, a colon, or even a period.

EXAMPLES.—The advances we make in knowledge are perceivable only by the distance.

The advances we make in knowledge, as they consist of minute steps, are perceivable only by the distance.

As we perceive the shadow to have moved along the dial, but did not see it moving ; so the advances we make in knowledge, as they consist of such minute steps, are perceivable only by the distance.

As we perceive the shadow to have moved along the dial, but did not see it moving ; and it appears that the grass has grown, though nobody ever saw it grow : so the advances we

make in knowledge, as they consist of such minute steps, are perceivable only by the distance.

We perceive the shadow to have moved along the dial, but did not see it moving; and it appears, moreover, that the grass has grown, though nobody ever saw it grow. Thus is it with the advances we make in knowledge: they consist of such minute steps that they are perceivable only by the distance.

Hence, also, if a conjunctive which tends to unite the parts of the thought, be introduced, a point of lower degree will be substituted.

The structure of Tasso's poem was that of the Grecian epic: his heroes were Christian knights.

The structure of Tasso's poem was that of the Grecian epic; but his heroes were Christian knights.

While the structure of Tasso's poems was that of the Grecian epic, his heroes were Christian knights.

Hence, moreover, if connectives, or modifying words, or phrases, respect single words or short phrases, points may be omitted altogether; when if they respect the whole sentence or considerable members of it, points will be required.

Germany had, *therefore*, no exclusive possession: for poetry and eloquence may, and in some measure, must be national; but knowledge is the common patrimony of civilized men, and can *therefore* be appropriated by no people.

EXERCISES IN PUNCTUATION.

Punctuate the following extracts.

I envy no quality of the mind or intellect in others but if I could choose what would be most delightful and I believe

most useful to me I should prefer a firm religious belief to every other blessing for it makes life a discipline of goodness creates new hopes when all earthly hopes vanish and throws over the decay the destruction of existence the most gorgeous of all lights awakens life even in death and from corruption and decay calls up beauty and divinity makes an instrument of torture and of shame the ladder of ascent to paradise and far above all combinations of earthly hopes calls up the most delightful visions of palms and amaranths the gardens of the blest the security of everlasting joys where the sensualist and the skeptic views only gloom decay annihilation and despair.

The first cause I shall mention as contributing to this general effect was the Reformation which had just then taken place this event gave a mighty impulse and increased activity to thought and inquiry and agitated the inert mass of accumulated prejudices throughout Europe the effect of the concussion was general but the shock was greatest in this country it toppled down the full-grown intolerable abuses of centuries at a blow heaved the ground from under the feet of bigoted faith and slavish obedience and the roar and dashing of opinions loosened from their accustomed hold might be heard like the voice of an angry sea and has never yet subsided Germany first broke the spell of misbegotten fear and gave the watchword but England joined the shout and echoed it back with her island voice from her thousand cliffs and craggy shores in a longer and a louder strain with that cry the genius of Great Britain rose and threw down the gauntlet to the nations there was a mighty fermentation the waters were out public opinion was in a state of projection liberty was held out to all to think and speak the truth men's brains were busy their spirits stirring their hearts full and their brains not idle their eyes were opened to expect the greatest

things and their ears burned with curiosity and zeal to know the truth that the truth might make them free.

One light still shone on him alas through a medium more and more turbid the light from heaven his Bible was there wherein must lie healing for all sorrows to the Bible he more and more exclusively addressed himself if it is the written word of God shall it not be the acted word too is it mere sound then black printer's ink on white rag-paper a half man could have passed on without answering a whole man must answer.

In the summer of 1824 there set in a great flood upon the town of Sidmouth the tide rose to an incredible height the waves rushed in upon the houses and everything was threatened with destruction in the midst of this sublime storm Dame Partington who lived upon the beach was seen at the door of her house with mop and pattens trundling her mop and squeezing out the sea water and vigorously pushing away the Atlantic Ocean the Atlantic was roused Mrs. Partington's spirit was up but I need not tell you that the contest was unequal the Atlantic ocean beat Mrs. Partington she was excellent at a slop or a puddle but she should not have meddled with a tempest.

§ 14. Rhetorical Points, of the second class, or those which are used to indicate some peculiarity in the character of the expression, are

The EXCLAMATION, (!);

The INTERROGATION, (?);

The DASH, (—); and,

QUOTATION MARKS, (“ ”) and (‘ ’).

§ 15. The EXCLAMATION POINT is used to indicate emotion or passion in the expression.

"Alas!" thought she, "Pandora's box was nothing to this!"

Lo, heaven's bright bow is glad!
Lo, trees and flowers, all clad
In glory's bloom!

How beautiful is genius when combined with holiness!

Woe's me! thou liest a thing of clay!

2. The Exclamation Point is also used after persons or things addressed, when feeling is expressed or a long pause is required.

And now, Philanthropy! thy rays divine
Dart round the globe.

Poor foolish child! how pleased was I
When news of Nelson's victory came!

Hail, holy light!

3. The Exclamation Point is used still further, after imperatives in elevated discourse.

Up, and to work! Eternity
Must reap the harvest time hath sown.

O say not so! a bright old age is thine,
Calm as the gentle light of summer eves,
Ere twilight dim her dusky mantle weaves.

But they cried, saying, Crucify him! crucify him!

§ 16. The Interrogation Point is used to indicate a question.

But to what, and to whom, under Providence, do we owe the improvement? To any radical change in the moral affections of mankind in general? What were the terms of the capitulation?

RULE.—This point should be placed after every question that is expressed in the proper interrogative form, whether admitting a directly affirmative or negative answer or not.

Where, however, the question is simply spoken of as one that had been or might be asked, the interrogation point is not required.

Can there be no sympathy without the gabble of words?

To what do we owe the improvement?

Dost thou love silence deep as “that before the winds were made?”

Life went a-Maying
With Nature, Hope, and Poesy,
When I was young.
When I was young? Ah woeful when!

On some occasion, Mr. Grenville exclaimed, “Where is our money? where are our means? I say again, where are our means? where is our money?” He then sat down, and Lord Chatham paced slowly out of the house, humming the line, “Gentle shepherd, tell me where.”

On some occasion, Mr. Grenville had reiterated the demand, where was the money;—where were the means. Lord Chatham rose and paced slowly out of the house, humming the line, “Gentle shepherd, tell me where.” The effect was irresistible and settled forever on Mr. Grenville the appellation of “Gentle Shepherd.”

§ 17. The Dash is used,

1. To indicate a suspension or abrupt or emphatic turn in the thought ;

2. Before words or phrases which express the same thought or object in other forms or its composing elements or parts ; and,

3. To mark a suppression of words or parts of words.

1. But I, when I come home—O God,
Wilt thou the thought forgive ?

Methinks it is good to be here ;
If thou wilt, let us build—but for whom ?

2. They are the first attempts in a new science—the philosophy of history.

The German writers have, in a higher degree, the first requisite for writing—the power of feeling with vivacity and force.

Besides these, there are two qualities essential to splendid success,—a pliable temperament, and that compound quality or result of several qualities, called *tact*, in the management of a cause.

3. She replied that Mrs. Dimity, my Lady ——'s gentlewoman, told her all the maids at —— had tea, and saw company of an afternoon.

This certain prince, whom they are all so cautious of naming, I take to be ——.

§ 18. Quotation Marks are used to indicate that a word, a phrase, or longer portion of the discourse is borrowed.

The double points (" ") are used in primary or leading quotations ;

The single points (' ') in secondary or included quotations.

"The words 'goodness' and 'beauty,'" says he, almost in the very words of Hobbes, "express those qualities of things by which they contribute to our pleasure."

REMARK.—When a word or phrase is, for any reason, expressed in italic letters, the use of the quotation points may be dispensed with.

Did the Almighty approve those frantic wars which arrogated to themselves the name of *holy*?

He rigidly adhered to the great principle, *that virtue consists in pure intentions and dispositions of mind.*

Punctuate the following passages.

What a glorious spectacle is that of the labor of man upon the earth it includes everything in it that is glorious look round my friends and tell me what you see that is worth seeing that is not the work of your hands and of the hands of your fellows the multitude of all ages what is it that felled the ancient forests and cleared vast morasses of other ages

I wonder you can get any servants to live with you thought the guest but I dare say you do not get any one to stay long you do not however eat as you liked it O yes indeed I do very much lie the second she replied but you forgot I have already eaten a good dinner lie the third alas what had benevolence so called to answer for on this occasion

How grand must have been his fiery feelings in the high hope of enterprise bounding over the ocean and with new

worlds opening before him well might Spenser call him the shepherd of the ocean he was not a poet of the order of Spenser and Shakspeare but in what other gift and acquirement was Raleigh not first

Was it to be rich that you grew pale over the midnight lamp and distilled the sweetness from the Greek and Roman spring you have then mistaken your path and ill employed your industry what reward have I then for all my labors what reward a large comprehensive soul well purged from vulgar fears and perturbations and prejudices able to comprehend and interpret the works of man of God

If we value then as who does not value our renown among mankind if we exult as who can help exulting in the privileges which the providence of God has conferred on the British nation if we are thankful and God forbid we should be otherwise for the means of usefulness in our power and if we love as who does not love our native land its greatness and prosperity let us see that we each of us in his station are promoting to the best of our power by example by exertion by liberality by the practice of Christian justice and every virtue the extension of God's truth among men and the honor of that holy name whereby we are called

He desired says Mr. Lockhart to be wheeled through his rooms and we moved him leisurely for an hour or more up and down the hall and the great library I have seen much he kept saying but nothing like my own house give me one turn more. he was gentle as an infant and allowed himself to be put to bed again the moment we told him he had enough for one day he expressed a wish that I should read to him and when I asked from what book he said need you ask there is but one I chose the fourteenth chapter of St. John's Gospel

‡ 19. Points for Reference are,

The ASTERISK (*);

The OBELISK or DAGGER (†);

The DOUBLE OBELISK or DAGGER (‡);

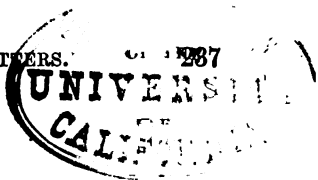
PARALLELS (||);

The SECTION (§), and,

The PARAGRAPH (¶).

When necessary, these points are doubled, as **.

Letters and figures are also used for the same purpose.



APPENDIX III.

CAPITAL AND ITALIC LETTERS.

FOR the purpose of displaying, or distinguishing more effectually the parts of discourse, when written or printed, diverse expedients are adopted by changes in the forms or places of the letters.

Of these expedients the following may be specified.

1. Change in the general shape or form of the letter; as, "There is only one cure for the evils which newly acquired freedom produces, and that cure is **freedom!**"

REMARK.—This method of distinction is effected in printing by changing the "font," as it is technically called.

2. Introducing spaces between the letters; as, "I see no other way for the preservation of a decent attention to public interest in the representatives, but the interposition of the body of the people itself."

REMARK.—This expedient is much and happily employed in German books. The form of the Roman letter does not favor its use as does the German; and it is confined to printed discourse. The technical term by which it is denoted is "spacing."

3. The use of Capital, Small Capital, and Italic Letters; as, "He is judged as a founder of nations; *great* in action, *little* in idea, NOTHING in VIRTUE. SUCH IS MAN!

REMARK.—In manuscript, Capital Letters, except at the beginning of words, are marked by *three* horizontal lines drawn under the letters; Small Capital Letters, by *two* such lines; and Italic Letters, by *one*.

4. The use of Capital Letters at the beginning of words.

Principles regulating the use of these methods of distinction.

1. They should be used with much caution, and only when necessary, as it is a mark of weakness or of bad taste to multiply them excessively.

2. Italic letters are often and properly used to mark quotations and especially words from foreign languages, as in the following extracts.

Some members of the Democratic party censured the Secretary for dedicating *The Prince* to a patron who bore the unpopular name of Medici.

We do not mean to say that *The Feast of Belshazzar* has not been admirably painted by others.

He was promising Mr. Thorold that he should obtain a salary of £200 *per annum*.

He wrote down several things, as *memoranda*, to do for him.

With all his talent and all his pride, it appears that Swift exhibited, during this period of favor, much of the ridiculous airs of a *parvenu*.

3. Italic letters are used to indicate prominent words or phrases, or emphatic thoughts and expressions.

4. Italic letters are used in versions of the Scriptures to indicate words that have no corresponding expression in the original; and small capital letters to indicate that the word *Lord* is the translation of the name in the original, which is held in so much reverence by the Jews, and is often rendered in the English version by the word, *Jehovah*.

5. Capital letters should be used at the beginnings of words of the following classes, viz. :

1st. Words beginning a new sentence ;

2d. Words beginning verses of poetry ;

3d. Words beginning formal quotations ; as, It is well said, "Truth is great and will prevail."

4th. Words beginning the several parts of an enumerated series ; as, The Parts of Grammar, 1. Orthography : 2. Etymology ; 3. Syntax ; 4. Prosody.

5th. Names of individuals, as of the Deity, persons, places, and personified objects, and derivatives from them when retaining the individualizing force of the primitive ;

6th. Titles of Dignity ;

7th. Words of leading importance, particularly in titles of books, or statements of themes ;

8th. The pronoun I, and the interjection O.

APPENDIX IV.

THEMES.

THEMES IN SIMPLE NARRATION.

I. *Personal Experiences.*

1. Incidents of my last vacation.
2. Story of a day ; of a week ; of a year.
3. My visit to Mount Vernon.
4. What I saw in Washington.
5. My journey to Boston.
6. My passage up the Lakes.
7. What I dreamed.
8. The studies I have pursued.
9. Narrative of my sickness.
10. A morning's walk.
11. Excursion among the hills.
12. Railway experiences.
13. A fishing expedition.
14. Roamings on a leisure day.
15. Wanderings in the forest.

II. *Experiences of Others.*

16. Joseph in Egypt ;
17. David and Saul ;
18. Daniel in Babylon ;
19. Judith and Holofernes ;
20. William Tell and Gessler ;
21. The Burning of Huss ;

22. The Heroine of Siberia;
23. The Imprisonments of Sylvio Pellico;
24. Grace Darling;
25. Baron Trenck;
26. The Treachery of Arnold;
27. Montezuma and the Spaniards;
28. John Ledyard;
29. John Law;
30. Lady Jane Grey.

Biographies of, 31. Sappho; 32. Confucius; 33. Socrates; 34. Plato; 35. Zenobia; 36. Cicero; 37. Seneca; 38. Pliny the Elder; 39. Polycarp; 40. Chrysostom; 41. Hypatia; 42. Augustin; 43. Leo the Great; 44. Boethius; 45. Alfred the Great; 46. Abelard; 47. Marco Polo; 48. Petrarch; 49. Wickliffe; 50. Chaucer; 51. John Huss; 52. Columbus; 53. Raphael; 54. Cardinal Wolsey; 55. Machiavel; 56. Sir Thomas More; 57. Copernicus; 58. Martin Luther; 59. John Calvin; 60. Michael Angelo; 61. John Knox; 62. Sir Philip Sidney; 63. Queen Elizabeth; 64. Lord Bacon; 65. Sully; 66. Galileo; 67. Richelieu; 68. John Milton; 69. Sir Matthew Hale; 70. Robert Boyle; 71. John Locke; 72. Sir Isaac Newton; 73. Isaac Watts; 74. Lord Bolingbroke; 75. John Whitfield; 76. Oliver Goldsmith; 77. Samuel Johnson; 78. John Wesley; 79. Sir Joshua Reynolds; 80. Robert Burns; 81. Edmund Burke; 82. William Cowper; 83. William Pitt; 84. Richard Brinsley Sheridan; 85. Madame de Stael; 86. Herschel; 87. Bishop Heber; 88. Alexander Hamilton; 89. Thomas Jefferson; 90. Sir Humphrey Davy; 91. Robert Hall; 92. Cuvier; 93. Sir Walter Scott; 94. William Wilberforce; 95. Hannah More; 96. Goethe; 97. Schiller; 98. Herder; 99. Richter; 100. Coleridge; 101. Mrs. Hemans; 102. Baron Humboldt; 103. Nathan M. Rothschild; 104. Aaron Burr; 105. William

Wordsworth; 106. Charles Lamb; 107. Charlotte Brontë
108. Noah Webster; 109. Washington Allston.

III. *Experiences of Communities.*

- 110. The Athenian Republic.
- 111. Rhodes.
- 112. The Knights of St. John.
- 113. The Moslems.
- 114. The Waldenses.
- 115. The siege of Malta.
- 116. The Independence of Belgium.
- 117. The Mutineers of the Bounty.
- 118. The Swiss Confederacy.
- 119. The Hanseatic League.

IV. *Occurrences in Nature.*

- 120. The eruptions of Vesuvius.
- 121. The destruction of Pompeii.
- 122. The formation of Icebergs.
- 123. The advance of Spring.
- 124. The progress of vegetation.
- 125. The rise of a storm-cloud.
- 126. The building of a bird's nest.
- 127. The transformations of insect-life.
- 128. The circuit of the winds.
- 129. The Monsoons.
- 130. The Trade-winds.
- 131. The formation of Rain.
- 132. The progressive formation of the Continents.
- 133. The rise of Coral Islands.
- 134. The earthquake at Lisbon in 1755.

V. *Imagination.*

135. The voyage of a summer-cloud.
136. The history of a dew-drop.
137. The diary of a penny.
138. The adventures of a humming-bird.
139. The roamings of a butterfly.
140. The labors of a pencil.
141. The journal of a composition-book.
142. The biography of a pin.
143. Memories of a moss-rose.
144. Relations of a looking-glass.
145. Sufferings of a slipper.
146. The vicissitudes of a hat.
147. The story of a bank note.
148. The confessions of a hand.
149. The complaints of my Geometry.
150. The scenes of my class-room.
151. The dream of a Genius.

VI. *Miscellaneous Themes in Simple Narration.*

152. The migrations of the human races.
153. The Argonauts.
154. The rise and spread of Buddhism.
155. The persecutions of the Christians.
156. The history of the Saxons.
157. The Gothic irruptions.
158. The rise of monastic orders.
159. The Feudal system.
160. The Crusades.
161. The Sicilian Vespers.
162. Spanish conquests in America.
163. The Jesuits.
164. The history of the Steam Engine.

165. Shays' Insurrection.
166. The adoption of the Federal Constitution.
167. The Huguenots.
168. The Russian Campaign of Napoleon.
169. Polar Explorations.
170. Recent Explorations in Africa.
171. The Hanseatic Cities.
172. The Republic of San Marino.
173. The discovery of America.
174. The rise of the Turks.
175. The expulsion of the Moors from Spain.
176. The exodus of the Israelites from Egypt.
177. The Persian invasions of Greece.
178. The British conquests in India.
179. The South American Republics.
180. The Quadruple Alliance of 1814.
181. The Swiss Confederacy.
182. The destiny of the North American Indians.
183. The history of the Calendar.
184. The administration of Warren Hastings in India.
185. The wars of the Roses.
186. The Fronde.
187. The Revolution in England in 1688.
188. The Revolution in France in 1789.
189. The destruction of Carthage.
190. The Bank of England.
191. The siege of Sebastopol.
192. The Battle of Waterloo.
193. The dismemberment of Poland.
194. The expulsion of kings from Rome.
195. The Persian invasions of Greece.
196. The origin and spread of British conquests in India.
197. The American Revolution.
198. The Peloponnesian war.

199. The subjection of Greece by the Romans.
200. The history of Jerusalem.
201. The French Revolution in 1830.
202. The first Triumvirate in Rome.
203. The Battle of Lexington.
204. The rise of the Turks.
205. The Introduction of Christianity into England.
206. The Danish Invasions of England.
207. The Lutheran Reformation.
208. The Spanish Inquisition.
209. The Imprisonment and Execution of Mary Stuart.
210. The Settlement of New England.
211. The English Commonwealth.
212. The rise of Mohammedanism.
213. The Independence of Modern Greece.
214. The Battle of the Nile.
215. The Reformation in England.
216. The Thugs.
217. Mozart's Requiem.
218. Magna Charta.
219. The Thirty Years' War.

THEMES IN ABSTRACT NARRATION

I. *Personal Experiences.*

1. History of a wish.
2. Narrative of a day-dream.
3. How I came to be a musician.
4. The working of pride.
5. The suppression of an evil habit.
6. Disappointed wishes.
7. The indulgence of vain curiosity.
8. The yielding to passion.

II. Experiences of Others.

9. The growth of ambition.
10. The culture of philanthropy.
11. The development of genius.
12. The cultivation of memory.
13. The progress of vice.
14. The formation of habit.
15. The improvement of the memory.
16. The culture of the taste.
17. The acquisition of knowledge.
18. The power of virtue over vice.
19. The ascendancy of a resolute spirit over blind impulses.
20. The efficiency of a pure love of truth over moral habits.
21. The workings of selfishness on our habitual feelings toward others.
22. The deadening force of vicious indulgence on virtuous sensibility.

III. Social Experiences.

23. The rise of feudalism.
24. The growth of Grecian art.
25. The history of Latin civilization.
26. The spread of corruption in Rome.
27. The decline of piety in the middle ages.
28. The rise and fall of polytheism.
29. The rise of the mechanical arts in modern times.
30. The revival of learning in the fifteenth century.
31. The fine arts in Italy.
32. The Lutheran Reformation.
33. The progress of free principles in the world.
34. The development of the sentiment of political justice in Rome.

35. The rise of the worship of physical forces in the East.
36. English colonization.
37. Downfall of Mohammedanism.
38. The growth of language.
39. The geographical march of civilization.

VI. *Miscellaneous Themes in Abstract Narration.*

40. The decay of the principle of loyalty in recent times.
41. The history of commerce in connection with political freedom.
42. The spread of popular delusions.
43. The rise of the papal power.
44. Migration along lines of latitude.
45. The spread of the Lutheran Reformation.
46. The gradual unfolding of the idea of a Spiritual Messiah in the Old Testament Scriptures.
47. The development of social principles in the successive civilizations of the Old World.
48. The formation of the English language.
49. The progress of modern literature.
50. The degradation of the human race in its removal from its primitive cradle in Asia.
51. The progress of Physical Geography.

THEMES IN COMPLEX NARRATIVE.

1. The influence of climate on the forms and character of vegetable and animal life.
2. The influence of the structure of the American Continent, in respect to its mountain chain on the west and its plains on the east, on the climate and vegetation.
3. The causes of the deterioration of the human race as it has removed from Central Asia.

4. The influence of climate on national character.
5. of an insular life on English character.
6. of peace on the arts.
7. of struggles with adversity on vigor of character.
8. The effects of superstition on individual character.
9. of a belief in destiny.
10. The power of a resolute spirit.
11. The influence of public games on Greece.
12. The causes of the high artistic culture of the Greeks.
13. The influence of the conquests of Alexander on the Greek civilization.
14. The indebtedness of Rome to Greece for philosophy and learning.
15. The influence of the Arabs on European science.
16. of the Feudal System ;
17. of the Crusades ;
18. of Chivalry ;
19. of the rise of the Free Cities ;
20. of Commerce.
21. The effects of emigration in respect to intelligence and morality.
22. The causes of the peculiarities of American society.
23. The effects of an excessive multiplication of high literary institutions.
24. The influence of promiscuous reading.
25. The importance of method and system in mental culture.
26. The influence of territorial enlargement on the spirit of a nation.
27. The power of commerce in preserving peace between nations.
28. The influence of an expansive currency on commercial prosperity.

29. The effect of discrimination in duties for the purpose of protection on manufacturing enterprise.
30. The influence of national monuments.
31. The effects of inequality in rank and condition in a republic.
32. The influence of free institutions on social habits.
33. The influence of literature on the stability of a government.
34. The evils of sudden revolutions in governmental policy.
35. The influence of great national wealth on morals.
36. The power of opinion in a free government.
37. The influence of the press.
38. The necessity of parties in free governments.
39. The evils of a dependent judiciary.
40. The necessity of checks on legislative action.
41. The influence of constitutional temperament on literary pursuits.
42. The influence of literature on national refinement.
43. The influence of associates on character.
44. The influence of great emergencies on the formation of character
45. The influence of promiscuous reading.
46. The power of great names.
47. The influence of models in artistic training.
48. The influence of periodical literature.
49. The influence of authors.
50. Literary old age.
51. The power of virtue to win esteem.
52. The importance of a firm self-reliance to success.
53. The power of ridicule.
54. The power of local associations.
55. The power of great objects and scenes to elevate the character.

56. The influence of works of fancy and fiction on a mind not familiarized with the real.

57. The study of History as a means of intellectual growth.

58. The effect of repetition.

59. The importance of frequent and thorough reviews in study.

60. The power of public education to form habits of punctuality and order.

61. The control of a resolute will on health and disease.

62. The pernicious effects of games of chance.

63. The necessity of recreation.

64. The uses of public libraries.

65. The influence of Lyceums.

66. The influence of secret societies.

67. The influence of mathematical studies in mental culture.

68. The power of early impressions.

69. The effects of a superficial attention to a great variety of pursuits.

70. The influence of circumstances on character.

71. The power of custom.

72. Singleness of purpose.

73. Subordination of aims and pursuits in life.

74. The evil effects of a censorious spirit.

75. The study of nature in forming habits of order.

76. Concentration of mind.

77. Early culture of the affections.

78. Free intercourse with society.

79. Habitual exaggeration.

80. National monuments.

81. Love of fame.

82. The desire of excellence.

83. A sensitive conscience.

THEMES IN SIMPLE DESCRIPTION.

The Geographical Features of,

1. South America ;
2. Australia ;
3. Ceylon ;
4. St. Helena ;
5. The Antilles ;
6. Hindoostan ;
7. The plateau of Iran ;
8. The plains of Siberia ;
9. The desert of Atacama ;
10. The Himalaya Mountains ;
11. Mount Vesuvius ;
12. Mount Hecla ;
13. The Amazon ;
14. The Hoangho ;
15. The Caspian Sea ;
16. Lake Superior ;
17. The vale of Tempé ;
18. The vale of Chamouni ,
19. The Falls of Niagara ;
20. The Gulf-stream ;
21. Ancient Athens ;
22. Ancient Rome ;
23. The city of Canton ;
24. Ancient Mexico ;
25. Moscow ;
26. Paris ;
27. London ;
28. Venice ;
29. Amsterdam ;
30. Washington.

31. Describe the Pantheon ;
32. The Coliseum ;
33. The Madeleine of Paris ;
34. The Colossus of Rhodes ;
35. The Sphinx ;
36. The Needle of Cleopatra ;
37. Trajan's Pillar ;
38. Westminster Abbey ;
39. The great wall of China ;
40. The fortifications of Paris ;
41. The Cemetery of Père la Chaise ;
42. The Cedar of Lebanon ;
43. The Baobab ;
44. The Palm-tree ;
45. The Cactus ;
46. The Kangaroo ;
47. The Chimpanzee ;
48. The Crocodile ;
49. The Gazelle ;
50. The Llama ;
51. The Armadillo ;
52. The Iguana ;
53. The Anaconda ;
54. The Sea-Lion ;
55. The Bird of Paradise ;
56. The Humming-bird ;
57. The Aurora Borealis ;
58. Twilight ;
59. The Solar System ;
60. The Milky Way ;
61. The Seasons : Spring, Summer, Autumn, Winter.
62. The Zodiac ;
63. The Telescope.

THEMES IN ABSTRACT DESCRIPTION.

1. Republic.
2. Legislature.
3. Common Law.
4. Political Legitimacy.
5. Civil Liberty.
6. Constitution.
7. History.
8. Classical Literature.
9. Political Geography.
10. Grecian Civilization.
11. Mohammedanism.
12. Architecture.
13. Destiny.
14. Bigotry.
15. Faction.
16. Etiquette.
17. Egotism.
18. Detraction.
19. Accomplishments.
20. Forgiveness.
21. Atheism.
22. Candor.
23. Ennui.
24. Custom.
25. Vanity.
26. Sycophant.
27. Coquette.
28. Slander.
29. Goodness.
30. Instinct.
31. Fortitude.
32. Detraction.

33. Art
34. Ceremony.
35. Fashion.
36. Cheerfulness.
37. Superstition.
38. Coxcomb.
39. Sincerity.
40. Satire.
41. Constancy.
42. Charity.
43. Genius.
44. Inconstancy.
45. Melancholy.
46. Novelty.
47. Patriotism.
48. Sensibility.
49. Gratitude.
50. Imagination.
51. Mirth.
52. Obstinacy.
53. Selfishness.
54. Irresolution.
55. Philanthropy.
56. Refinement.
57. Sarcasm.
58. The German Confederation.
59. The English Constitution.
60. The Hanseatic League.
61. The Swiss Confederacy.
62. The British Parliament.
63. Grecian Civilization.
64. The character of Solon ;
65. of Draco ;
66. of Lycurgus ;

67. The character of Socrates ;
68. of Plato ;
69. of Alexander ;
70. of Cicero ;
71. of Brutus ;
72. of Pompey ;
73. of Julius Cæsar ;
74. of Machiavelli ;
75. of Galileo ;
76. of Roger Bacon ;
77. of Sir Walter Raleigh ;
78. of Lord Bacon ;
79. of George Herbert ;
80. of Palissy the Potter ;
81. of Lord Brougham ;
82. of Hugh Miller ;
83. of Fenelon ;
84. of Richelieu ;
85. of Lady Jane Grey ;
86. of Charles Lamb ;
87. of Alexander Hamilton ;
88. of George Washington ;
89. of Thomas Jefferson ;
90. of Benjamin Franklin ;
91. of John Jay ;
92. of Christopher Columbus ;
93. of Isabella of Spain ;
94. of Fernando Cortez ;
95. of Madam Guion ;
96. of Jean Paul Richter ;
97. of Goethe ;
98. of Petrarch ;
99. of Michael Angelo ;
100. of Sir Joshua Reynolds ;

101. The character of John Milton ;
102. of Sir Matthew Hale ;
103. of Lady Montague ;
104. of Oliver Goldsmith ;
105. of Samuel Johnson ;
106. of William Cowper ;
107. of Mungo Park ;
108. of Jane Taylor ;
109. of Hannah More ;
110. of Lord Byron ;
111. of Sir Walter Scott ;
112. of Samuel Taylor Coleridge ;
113. of Mrs. Hemans ;
114. of Thomas Arnold ;
115. of Sydney Smith ;
116. of William Wordsworth ;
117. of Joanna Baillie ;
118. of Thomas De Quincey ;
119. of Mozart ;
120. of Warren Hastings ;
121. of Madame de Stael ;
122. of Baron Humboldt ;
123. of Pascal ;
124. of the Hebrew ;
125. of the Ancient Greek ;
126. of the Ancient Roman ;
127. of the Spartan ;
128. of the Chinese ;
129. of the American Indian ;
130. of the Anglo-Saxon ;
131. of the Frenchman ;
132. of the Italian.
133. The man of impulse.
134. The man of principle.

135. The true Statesman.
136. The philosophical Historian.
137. The Waverley Novels.
138. The Lake Poets.
139. Grecian Art.
140. Hindoo Philosophy.
141. The style of Addison.
142. The poetry of Isaiah.
143. The lyrics of David.
144. The philosophy of Plato.
145. Neo-Platonism.
146. The Aristotelian Logic.
147. Habit.
148. Taste.
149. True refinement.
150. Sanguine temperament.
151. The mental culture required in this country.
152. Decision of character.
153. Fanaticism.
154. Empiricism.
155. Superstition.
156. Pantheism.
157. Radicalism.
158. Moral sublimity.
159. The heroic character.
160. Hero-worship.

THEMES IN ANALYSIS BY DIVISION.

1. Science.
2. Art.
3. History.
4. Memoirs.
5. Poetry.

6. Dramatic Literature.
7. Fiction.
8. The Fine Arts.
9. The orders of Architecture.
10. Languages.
11. Temperament.
12. Motives.
13. Natural beauty.

THEMES IN ANALYSIS BY PARTITION

1. Rhetoric.
2. Invention.
3. Poetry.
4. The mineral kingdom.
5. The vegetable kingdom.
6. The animal kingdom.
7. A free government.
8. Statesmanship.
9. A Corinthian column.
10. Liberal education.
11. The duties of an American citizen.
12. Wit.
13. Resentment.
14. True greatness.
15. Moral heroism.
16. Virtue.
17. Civilization.
18. Decision of character.

THEMES IN EXEMPLIFICATION.

1. The prodigality of nature.
2. The calculations of instinct.
3. The contagiousness of vice.

4. The triumphs of perseverance.
5. The timidity of guilt.
6. The self-devotion of parental love.
7. The consequences of slight deviations from integrity.
8. The dangers of procrastination.
9. National prosperity as depending on morality.
10. The power of law in Free States.
11. The influence of Christianity on art.
12. Persecution favorable to free thought.
13. Nothing beneath the care of Providence.
14. The ingratitude of Republics.
15. The order of nature.
16. Magnanimity.
17. Female heroism.
18. Prodigality.
19. Treachery.
20. Generosity.
21. Gratitude.
22. Intemperance.
23. Power of Conscience.
24. Early training.
25. Ambition.
26. Parental affection.
27. Christian martyrdom.
28. Power of example.
29. Caprices of fashion.
30. Mutability of popular favor.
31. Decline of nations.

THEMES IN COMPARISON AND CONTRAST.

1. North America and South America.
2. Europe and Africa.
3. Vegetable life and animal life.

4. Electricity and magnetism.
5. Monarchy and aristocracy.
6. The British Parliament and the Congress of the United States.
7. The Hebrew patriarch and the Scottish chieftain.
8. The Arab and the American Indian.
9. The University and the College.
10. The ancient Roman and the modern American Home.
11. Swiss and Italian scenery.
12. Cicero and Demosthenes.
13. Cæsar and Alexander.
14. Numa and Lycurgus.
15. Washington and Napoleon.
16. Homer and Virgil.
17. Spenser and Dante. -
18. Johnson and Addison.
19. Scott and Cooper.
20. Thucydides and Herodotus.
21. Livy and Tacitus.
22. Goethe and Schiller.
23. Ancient and modern art.
24. Hume and Macaulay.
25. Irving and Prescott.
26. Young and Cowper.
27. French and English Drama.
28. The Augustan age and that of Queen Anne.
29. The age of Lorenzo de Medicis and of Louis XIV.
30. German and Italian Music.
31. History and Biography.
32. Poetry and Painting.
33. Science and Art.
34. The dramatic and the epic.
35. Ancient and modern training in eloquence.
36. The fanatic and the enthusiast.

37. The philosopher and the poet.
38. The good and the right.
39. The true and the beautiful.
40. Morality and beauty.
41. Realism and conceptualism.
42. Will and desire.
43. Recollection and imagination.
44. Mechanical and artistic invention.
45. Piety and superstition.
46. Virtues and graces of character.
47. Space and time.
48. Reason and understanding.
49. Knowledge and belief.
50. Credulity and skepticism.
51. Mohammedan fatalism and Christian faith.
52. Stoic insensibility and Christian resignation.
53. Policy and principle.
54. Wisdom and prudence.
55. Talent and genius.
56. Instinct and reason.

THEMES FOR CONFIRMATION.

1. Was the assassination of Cæsar justifiable?
2. Was the feudal system favorable to civilization?
3. Was the execution of Mary, Queen of Scots, justifiable?
4. Are the moderns inferior to the ancients in eloquence?
5. Was the confinement of Napoleon Bonaparte in St. Helena justifiable?
6. Was the execution of Lady Jane Grey justifiable?
7. Were the Crusades beneficial to society?
8. Was Napoleon Bonaparte greater in the field or in the cabinet?

9. Was there any supernatural agency in the ancient oracles?

10. Is there evidence of a universal deluge out of the Bible?

11. Is there more happiness in the savage than in the civilized state?

12. Was the execution of Charles I. justifiable?

13. Is the profession of the Bar beneficial to society?

14. Is there satisfactory evidence that a more civilized race occupied the American continent before the existing Indian tribes?

15. Was the treatment of the Indians by the settlers of New England justifiable?

16. Is the civilization of ancient Greece and Rome generally overrated?

17. Was the treatment of Roger Williams justifiable?

18. Has Mohammedanism been beneficial to the world?

19. Were the Grecian games beneficial?

20. Was the execution of Major Andre justifiable?

21. Is there ground for believing that the British Empire will be permanent?

22. Was the career of Napoleon Bonaparte favorable to civilization?

23. Would the acquisition of Cuba be of advantage to the United States?

24. Is the principle of Patent Rights founded on wise policy?

25. Is a paper currency preferable to a currency exclusively metallic?

26. Ought military schools to be encouraged?

27. Should anonymous publications be suppressed by law?

28. Should stockholders be held individually liable for the debts of insolvent corporations?

29. Is a national navy necessary for the United States?

30. Would it be expedient to admit free blacks to the right of suffrage in the United States?

31. Is a system of pensions beneficial?

32. Are monopolies expedient?

33. Is the principle of protection by bounties, or discriminating duties, politically sound?

34. Are convict colonies expedient?

35. Should suffrage be made universal? ✓

36. Is imprisonment for debt justifiable?

37. Is the Roman Catholic religion compatible with free institutions?

38. Is a large standing army expedient in the United States?

39. Ought the press to be legally free?

40. Was the war between the United States and Mexico justifiable?

41. Would the construction of a Railroad from the Atlantic to the Pacific States by government means be expedient?

42. Ought the pecuniary support of religious institutions to be enforced by law?

43. Ought the power of pardon to be intrusted to the Executive?

44. Ought infidel publications to be suppressed by law?

45. Are public executions salutary to morality?

46. Is rotation in office expedient?

47. Ought the previous character of a criminal to be regarded in his trial?

48. Ought an infidel to be admitted to testify in a court of justice?

49. Would the abolishment of privateering be advantageous to the United States?

50. Ought private property on the high seas to be inviolable in war?

51. Ought the Judiciary to be entirely independent of the Executive department?

52. Is intervention in the domestic concerns of another nation, unless expressly solicited, justifiable?

53. Is the doctrine of human perfectibility a sound one?

54. Is infidelity on the increase?

55. Are men of thought of greater service to the world than men of action?

56. Are popular lectures beneficial?

57. Is coal of greater value to the world than gold?

58. Is agriculture more favorable to mental culture than the mechanic arts?

59. Does the English language promise to be universal?

60. Is it probable that free institutions will ultimately triumph in Europe?

61. Has Spain been benefited by her colonies?

62. Has the British rule in India been beneficial to that country?

63. Was the war between Great Britain and China in 1860 justifiable?

64. Were real miracles wrought by Egyptian magicians?

65. Can the prevalence of despotism in Asia be traced to physical causes?

66. Is there danger of an aristocracy in the United States?

67. Are internal improvements allowed by the American Constitution?

68. Would the annexation of the Canadas be advantageous to the United States?

69. Would the termination of British sway in India be favorable to India?

70. Is colonization expedient for France?

71. Ought the representative to be bound by the will of his constituents?

72. Ought private mails to be prohibited?
73. Are Bankrupt laws expedient?
74. Ought polygamy to exclude Utah from the Union?
75. Should wages of labor be regulated by law?
76. Are usury laws expedient?
77. Should Sunday mails be allowed?
78. Ought a national paper currency to be authorized?
79. Is it the duty of the United States Congress to establish a uniform currency?
80. Is silver a better standard of value than gold?
81. Has a State the right to secede from the Union?
82. Is self-expatriation justifiable?
83. Is commerce more beneficial to a nation than agriculture?
84. Is a paper currency sufficiently safe to warrant its continuance?
85. Ought immigration to be encouraged?
86. Would a further extension of territory be advantageous to the United States?
87. Are monarchies more favorable to literature and the arts than republics?
88. Is capital punishment justifiable?
89. Should all corporal punishment be abolished from the criminal code of a State?
90. Is there sufficient ground to warrant the belief that the Union of the American States will be perpetuated?
91. Ought the Executive to be allowed the exercise of the veto power?
92. Is the exercise of the veto power, as at present in the United States, desirable?
93. Ought unanimity to be required of juries?
94. Are grades in society necessary?
95. Are associations for promoting moral principles expedient?

96. Is republicanism favorable to literature?
97. Is there danger from an excessive population?
98. Would an international copy-right law be expedient?
99. Would a universal congress of nations be expedient?
100. Ought privateering to be abolished?
101. Have savage nations a full right to the soil?
102. Is a universal language desirable?
103. Are populous cities favorable to the best interests of society?
104. Is party spirit beneficial?
105. Would the universal prevalence of republicanism be desirable?
106. Have physical causes influenced national character more than moral causes?
107. Are republics peculiarly chargeable with ingratitude?
108. Ought the colonization of the free blacks of the United States in Africa with their consent to be encouraged?
109. Ought government to provide for the support of the poor?
110. Would it be safe and wise to leave provision for the poor to private charity?
111. Should Peace Societies be encouraged?
112. Is the influence of the United States favorable to morality?
113. Are the principles of Socialism worthy of propagation?
114. Have savages a right to the soil to the exclusion of civilized men?
115. Has climate more influence on national character than moral causes?
116. Ought the sale of ardent spirits, except for use in the arts, to be prohibited by law?
117. Would an exclusively vegetable diet, in temperate latitudes, be favorable to health?
118. Is transportation as a punishment expedient?

119. Ought Secret Societies to be encouraged.
120. Is city life more favorable to social morality than country life?
121. Is the general use of tobacco sanctioned by a Christian morality?
122. Ought street-mendicancy to be tolerated?
123. Are early marriages advisable?
124. Does proselytism favor the cause of truth?
125. Are offensive wars ever justifiable?
126. Is man a free agent?
127. Is obligation commensurate with ability?
128. Can guilt properly be charged to other than the transgressor himself?
129. Is right founded in utility?
130. Is lying ever justifiable? *No!*
131. Is persecution ever wise?
132. Is a man accountable for acts done in a state of intoxication? *Yes*
133. Are games of chance morally right?
134. Is the maxim, "Whatever is, is right," true?
135. Is a violation of an oath ever compatible with morality?
136. Are the writings of Lord Byron favorable to morality?
137. Is the duelist a murderer?
138. Is national prosperity favorable to morals?
139. Is labor a blessing?
140. Is a man accountable for his opinions?
141. Is the maxim, "Our country, right or wrong," ethically sound?
142. Is the degree of respect now generally entertained for precedents undue?
143. Is public opinion a safe standard of right?
144. Does temptation palliate crime?

145. Is marriage between a Christian and an Infidel right?
146. Is the pledge of total abstinence morally right?
147. Is the taking of life in self-defense justifiable?
148. Is a high state of civilization compatible with a low morality?
149. Has an innocent convict a right to escape from punishment?
150. Are lotteries compatible with morality?
151. Is poverty more favorable to character than riches?
152. Is the assassination of tyrants ever justifiable?
153. Do real evils cause more suffering than such as are imaginary?
154. Is the progress of science unfavorable to a high appreciation of the fine arts?
155. Does the progress of civilization tend to repress military ambition?
156. Is the progress of learning favorable to eloquence?
157. Is Milton a greater poet than Homer?
158. Is asceticism favorable to religious character?
159. Is the being of God evinced in nature?
160. Can the immortality of the soul be proved from the light of nature?
161. Is the multiplicity of religious sects favorable to Christianity?
162. Is a national Church establishment reconcilable with the spirit of primitive Christianity?
163. Are subjects of political morality proper themes for the pulpit?
164. Is the suppression of important truth ever advantageous in the propagation of Christianity?
165. Ought the principle of caste to be sanctioned by Christian missionaries?
166. Ought civilization to be esteemed as a necessary preparation for Christianity?

167. Is any particular system of Church polity of Scriptural obligation?

168. Is a national religion possible without a national Church?

169. Are judicial oaths consistent with Christian morality?

170. Is forgiveness compatible with pure morality in a perfect government?

171. Is religious obedience entitled to reward?

172. Ought the reading of the Sacred Scriptures to be required by authority in public schools?

173. Ought the State to enforce the education of all children within its jurisdiction?

174. Is a national system of education practicable?

175. Would the establishment of a National University be expedient?

176. Is the prescription of a uniform course of study for all members of a Literary Institution expedient?

177. Is it expedient to unite a compulsory manual labor system with a course of mental training?

178. Are college commons beneficial?

179. Ought Normal Schools to be established by the State?

180. Is the location of a Literary Institution in the country preferable to one in the city?

181. Is it wise to send children to foreign lands for education?

182. Should parochial schools be encouraged?

183. Is the introduction of the principle of emulation in schools expedient?

184. Is the monitorial system of education generally practicable?

185. Ought school libraries to be furnished by State authority?

186. Is mnemotechny serviceable to mental improvement?

187. Are the planets inhabited?

188. Can the period of human life be materially prolonged by a general observance of the laws of health?

189. Has monasticism been advantageous to science?

190. Is the multiplication of books favorable to science?

191. Can the diversity of origin of the human race be proved?

192. Is the discovery of the electric telegraph of more value than that of the magnetic needle?

193. Is there valid foundation for a belief in ghosts or specters at the present day?

194. Have the Arctic explorations remunerated in their contributions to science and commerce for the expenditure of money and life they have involved?

195. Is language of human origin?

196. Ought intention to be taken as the measure of crime?

197. Is extensive reading favorable to the development of the poetic spirit?

198. Are critical reviews beneficial to literature?

199. Is the pulpit more favorable to eloquence than the bar?

200. Are the fine arts favorable to morality?

201. Does eloquence depend more on nature than on art?

202. Is ancient poetry more sublime than modern?

203. Is Christianity favorable to poetry?

204. Are fictitious compositions useful?

205. Is there a universal standard of taste?

206. Are popular superstitions favorable to poetry?

207. Is Thucydides a greater historian than Tacitus?

208. Has the form of government any natural influence on literature?

209. The more noble, the more humble.

210. There is a lion in the path.

211. The irritability of genius.

212. Men of genius deficient in conversation.

213. The dependence of civilization on Christianity.
214. The progress of right opinions slow.
215. No man without influence.
216. The precariousness of popular favor.
217. The original unity of the human race.
218. Original diversity of talents in man.
219. Original equality in the mental endowments of the sexes.
220. Genius has its weaknesses.
221. The certainty of the final triumph of truth.
222. True enjoyment is of a retired nature.
223. Levity of manners is hostile to virtue.
224. Diligence secures success.
225. To be respected by others, we must respect ourselves.
226. Great diversity of pursuits fatal to success.
227. Self-reliance the condition of true freedom.
228. No one lives for himself alone.
229. Relaxation necessary.
230. Example better than precept.
231. Method facilitates execution.
232. Blessings brighten as they take their flight.
233. The Christian Sabbath the condition of a sound piety.
234. The expediency of a National University in the United States.
235. The study of the ancient classics essential to a liberal education.
236. The fine arts favorable to piety.
237. The permanence of modern free institutions.
238. The durability of the union of the American States.
239. Plurality of worlds.
240. Models are necessary to culture.
241. Wisdom, not time, gives age.
242. Good intentions can never justify evil actions.
243. Cleanliness promotes delicacy of mind.

- 244. Employment is true enjoyment.
- 245. Vice brings its own punishment.
- 246. A good cause makes a stout heart.
- 247. Little neglect breeds great mischief.
- 248. Knowledge is power.
- 249. A guilty conscience needs no accuser.
- 250. An unlawful oath is better broken than kept.
- 251. Constant occupation prevents temptation.
- 252. Doing nothing is doing ill.
- 253. God helps them who help themselves.
- 254. Necessity is the mother of invention.
- 255. No rose without a thorn.
- 256. Prevention is better than cure.
- 257. The path of virtue is the path of peace.
- 258. Every flow has its ebb.
- 259. Fancy flees before the wind.
- 260. He that 's ill to himself is good to nobody.
- 261. He that seeks motes gets motes.
- 262. The wise man makes a virtue of necessity.
- 263. He who would please all, will please none.
- 264. To ape a singularity is proof of great vulgarity.
- 265. Saying and doing are two things.
- 266. Example works more than rule.
- 267. Self-praise is no commendation.
- 268. He who knows himself best, esteems himself least.
- 269. He gives double, who gives quick.
- 270. Ill got, ill spent.
- 271. Opportunity makes the thief.
- 272. In union is strength.
- 273. To receive favors is to sell freedom.
- 274. The wish is father to the thought.
- 275. Self do, self have.
- 276. Forgiveness is the noblest revenge.
- 277. Good wine needs no bush.

278. Prosperity is a better test of virtue than adversity.
279. Envy is rottenness to the bones.
280. A fault confessed is half redressed.
281. A fault denied is twice committed.
282. Too too will in two.
283. Much ever wants more.
284. To him who wills, ways are seldom wanting.
285. He who resolves has God on his side.
286. A little leak will sink a great ship.
287. Who runs fast can not run long.
288. There is a mean in all things.
289. There is a right way for every right deed.
290. Much praise, little love.
291. Bad manners are bad morals.
292. As the sowing, so the reaping.
293. One man's fault is another man's lesson.
294. Hastily and well never meet.
295. Fast enough if well enough.
296. Familiarity breeds contempt.
297. Dissimulation is short wisdom.
298. Cleanliness is next to godliness.
299. Labor is the salt of life.
300. That which we earn is doubly sweet.
301. To seek honors is to lose liberty.
302. Politeness is the true ornament of virtue.
303. God tempers the wind to the shorn lamb.
304. God shapes the back to the burden.
305. What can't be cured must be endured.
306. Home is home, be it never so homely.
307. A friend is known in adversity.
308. Sweet wine makes sharp vinegar.
309. Necessity knows no law.
310. Prosperity gains friends.
311. The death of the wolf is the life of the lamb.

312. Murder will out.
313. Fortune favors the brave.
314. A rolling stone gathers no moss.
315. Happiness lies more in action than in possession.
316. The ideal gives more pleasure than the real.
317. The fruits of labor are sweeter than the gifts of fortune.
318. To be good is to be happy.
319. Guilt hath no holiday.
320. Once bit, twice shy.
321. Know one false step is ne'er retrieved.
322. Violets plucked will never grow again.
323. Conscience makes cowards of us all
324. A good conscience is better than a thousand shields.
325. A contented mind is a continual feast.
326. Take care of the pence, and the pounds will take care of themselves.
327. Take good heed will surely speed.
328. The more haste the worse speed.
329. Even the sun is not without spots.
330. Every light must have some shadow.
331. Every bird thinks its own nest best.
332. Man never is, but always to be blest.
333. There is a crook in every lot.
334. A stitch in time saves nine.
335. Ability and necessity dwell in the same cabin.
336. Poverty is the mother of the arts.
337. Habit is second nature.
338. A man is known by his companions.
339. Virtue is its own reward.
340. A good action is never lost.
341. Virtue alone is happiness below.
342. Doing nothing is doing ill.
343. Well begun is half done.

344. The first stroke is half the battle.
345. Many a smiling face conceals a broken heart.
346. Seed sown out of season never thrives.
347. Trifles make perfection, and perfection is no trifle.
348. Honesty is the best policy.
349. Ill-gotten goods seldom prosper.
350. Straws show the current.
351. Order is needful for improvement.
352. Order is Heaven's first law.
353. He that is down can fall no lower.
354. The cloud which wraps the present hour,
Serves but to brighten all our future days.
355. All evils natural are moral goods.
356. All lay the load on the willing horse.
357. Forewarned is forearmed.
358. A miss is as good as a mile.
359. An oak is not felled with one blow.
360. A wager is a fool's argument.
361. By others' faults wise men correct their own.
362. Charity begins at home but does not end there.
363. Deserve success and you shall command it.
364. Do what you ought and come what can.
365. Every one puts his own fault on the times.
366. He loseth nothing that keeps God for his friend.
367. He that always complains is never pitied.
368. If you would enjoy the fruit pluck not the flower.
369. Losers are always in the wrong.
370. Man proposes, God disposes.
371. Much is expected where much is given.
372. Nothing impossible to a willing mind.
373. Rome was not built in a day.

MISCELLANEOUS THEMES.

1. Modern commerce.
2. Mohammedanism.
3. The Lutheran Reformation.
4. The War of the Roses in England.
5. The Spanish Inquisition.
6. The English Commonwealth.
7. Chivalry.
8. The Feudal System.
9. The progress of civilization in the world.
10. The characteristics of modern European civilization.
11. The Papacy.
12. The final triumph of Christianity.
13. The transition from superstition to skepticism.
14. The spirit of the age.
15. The Press.
16. The melancholy of genius.
17. Asceticism.
18. The spirit of censoriousness.
19. Imitation and servility.
20. Genuine politeness.
21. Independence of character.
22. The enthusiasm of genius.
23. Self-praise.
24. Literary friendships.
25. The man of letters.
26. Sentimental biography.
27. The man of one book.
28. Parodies.
29. Plagiarism.
30. Religious novels.
31. Photography.
32. Instinct.

33. Last days of Charles V.
34. Appearances not to be trusted.
35. The value of character.
36. Locomotion without friction.
37. Locomotion without gravity.
38. The nature of method.
39. The importance of order.
40. Idleness.
41. Genius without industry.
42. The indestructibleness of hope in man.
43. The danger of despising an enemy.
44. The ideal of a perfect woman.
45. The advantages to the world from the invention of
printing ;
46. from the mariner's compass ;
47. from the telescope ;
48. from the steam-engine ;
49. from the electric telegraph.
50. The danger of despising little faults in character.
51. Female influence.
52. Quarrels between friends.
53. The value of a gift lies in the disposition of the giver.
54. Riches good only as means.
55. Equanimity.
56. Excessive care.
57. The foibles of great characters.
58. Living for self.
59. The attractions of modesty.
60. The necessity of recreation.
61. What is true recreation ?
62. Resist the beginnings of evil.
63. Popular applause.
64. The harmonies of nature.
65. No one without influence.

66. The meanest member of society responsible for his influence.

67. Christianity the true philosophy.

68. Political equality.

69. Right of property in man.

70. The dress not the man.

71. Principles, not men.

72. The press the palladium of liberty.

73. Hope of reward as a motive.

74. The wise distribution of time.

75. Filial duty.

76. Maternal constancy.

77. Early rising.

78. Misery and guilt.

79. All things right in politics.

80. The defense of crime by an upright lawyer.

81. The study of history.

82. Emulation.

83. The multiplication of books.

84. Singleness of aim.

85. Subordination of pursuits in life.

86. Influence of critical reviews.

87. Manners in ancient Rome and in London.

88. The cultivation of letters without any active profession.

89. Literature as a profession.

90. Association of ideas.

91. The beautiful.

92. The determination of the right from the expedient.

93. The comparative value of governmental and popular patronage to authors.

94. Public amusements.

95. Fashionable watering-places.

96. The sources of the English language.

THEMES.



97. The standard of criticism.
98. Facts and principles.
99. History and the philosophy of history.
100. The support of religion by law.
101. The relation of the Church to the State.
102. Didactic and ethical poetry.
103. Models in English literature.
104. The influence of criticism on originality.
105. The balance of power in Europe.
106. The influence of Roman gladiatorial exhibitions;
107. of Spanish bull-fights;
108. of the Olympic games;
109. of modern theatrical exhibitions;
110. of public examinations in female semi-
 naries ;
111. of College commencements ;
112. of national fairs ;
113. of national holidays.
114. The destiny of the English language.
115. The causes of deterioration in the human form.
116. The effect of state currencies in deranging commerce
117. The progress of English literature.
118. Popularizing science.
119. Ill-health in professional and literary men.
120. The poetry of a youthful and of a mature nation.
121. The grounds of political security.
122. National intervention.
123. The narrow-mindedness of skepticism.
124. The mental energy of faith.
125. Universal suffrage.
126. The cultivation of a proper American literature.
127. Rotation in office.
128. The existence of an open polar sea.
129. The support of the poor by law.

130. The moral tendency of the physical sciences.
131. The proof of the immortality of the soul without revelation.
132. The confusion of tongues, its occasion and effects.
133. The statistics of crime.
134. The growth of ancient Rome.
135. The use of ballads in rude ages.
136. Spoken and written language.
137. The comparative advantages of free-labor and slave-labor.
138. The dependence of the mind on the body.
139. Providence in human history.
140. The power of the individual on modern society.
141. The study of political economy.
142. The dependence of literature and art on patronage.
143. The geological age of the world.
144. The conflict of laws.
145. The conflict of duties.
146. The study of the mathematics ;
147. of the ancient classics ;
148. of natural science.
149. The influence of Christianity on domestic life ;
150. on the elevation and culture of woman ;
151. on the culture of the arts ;
152. on law and political freedom.
153. Conscience as controlled by custom.
154. Distinctions in society.
155. Self-education.
156. Anonymous publications.
157. National monuments.
158. The infirmities of genius.
159. Lyceums.
160. The power of the will over physical disease.
161. The ingratitude of republics.

162. The influence of the universal diffusion of knowledge.
163. The relations of imagination and sensibility to age.
164. Art and morality.
165. Public opinion as a criterion of right.
166. A belief in immortality as affecting literature and art.
167. Reform and reformers.
168. The cultivation of the senses.
169. A happy old age.
170. The influence of miracles on the character of the Jews.
171. The progress of learning in periods of political agitation.
172. Ancient and modern oratory.
173. The pulpit oratory of France and England.
174. Commerce and art.
175. The degeneracy of the age.
176. Every ideal a possible reality.
177. Seeking popularity.
178. The love of truth.
179. Mutability of taste.
180. Early prejudices.
181. Moral sublimity.
182. The duties of American citizens.
183. The power of imagination on happiness.
184. The rewards of literary labor.
185. The profession of the teacher ; its rank, importance, and rewards.
186. The religious Institutions of Egypt, Greece, and Rome.
187. The comparative influence of the study of the ancient classics, of mathematics and mental science on intellectual culture.
188. The influence on the mind of the seasons, respectively, spring, summer, autumn, and winter.
189. The political prospects of Europe.
190. The eccentricities of genius.

191. The benefits resulting from a high culture of the social affections.
192. The social tendencies in the United States.
193. The study of dreams.
194. Uses of biography.
195. Moral defects of English poetry.
196. The code of honor.
197. A government of law.
198. Reward and punishment as incentives to exertion.
199. Acting from principle rather than from impulse.
200. Comparative dignity of the warrior and statesman.
201. Literature as affected by the different forms of government.
202. Reading and observation in the study of human nature.
203. The mythologies of Greece and Rome.
204. Domestic life among the Greeks and the Romans and in this country.
205. Modern and ancient Greece.
206. Policy and principle.
207. Novel reading.
208. The love of truth as a practical principle.
209. Aiming at perfection in every undertaking.
210. Firmness in duty.
211. Contentment.
212. The love of nature.
213. Thoroughness in intellectual attainments.
214. Love of retirement.
215. Conversation as a means of intellectual improvement.
216. The influence of the discovery of America on the intellect of Europe.
217. Tendency to extremes at the present day.
218. The choice of friends.
219. Persecutions for opinion.
220. The limits to intellectual acquisitions.

221. Uses of the study of history.
222. The abuse of free discussion.
223. The effects of inequality in rank and condition in a republic.
224. Delicacy of feeling.
225. Conflict of opinion.
226. National recollections.
227. Eagerness for politics in this country.
228. The authority of great names.
229. The dread of singularity.
230. Models in literature.
231. Visionary anticipations of the future.
232. Love of excitement.
233. Neglect of literature by professional men.
234. The desire of esteem.
235. High aims and expectations.
236. Self-reliance.
237. Early trials in life.
238. Free intercourse with the world in early life.
239. Use of ridicule.
240. Intellectual independence.
241. Sacrifice of principle.
242. Influence of the study of poetry on the intellectual and moral character.
243. Errors of genius without moral principle.
244. Integrity in political life.
245. National benefactors.
246. Carrying early warmth of feeling into life.
247. Judicious culture of the imagination as a means of enjoyment and usefulness.
248. Habits of *r  verie*.
249. Security of free institutions.
250. Erroneous estimates of greatness.
251. Literary courage.

252. Accomplishments.
253. Memorials of great actions.
254. Influence of a spirit of distrust.
255. Generosity of sentiment.
256. Ambition as a motive to literary exertion.
257. Magic.
258. The Koran.
259. The Mohammedan Religion.
260. Eden.
261. Japan.
262. Palestine.
263. Jerusalem.
264. The Roman Empire.
265. Oriental customs.
266. Mirrors.
267. Knives and forks.
268. Newspapers.
269. Public libraries.
270. The ludicrous.
271. The Bastile.
272. The tree of a thousand uses.
273. Alchemy.
274. Excelsior.
275. The poetesses of ancient Greece.
276. Earth's battle-fields.
277. The love of fame.
278. The standard of taste.
279. The scholar's aim.
280. Excessive confidence.
281. Extravagant expectations.
282. The early neglect of mental culture.
283. Fashion.
284. The Aurora Borealis.
285. Icebergs.

286. Early impressions.
287. Genius.
288. Power of Conscience.
289. Formality.
290. Proselytism.
291. Inquisitiveness.
292. Perseverance.
293. Early piety.
294. The emptiness of human greatness.
295. Duties to inferiors.
296. Methodical reading.
297. Hasty judgments.
298. The difficulty of eradicating bad habits.
299. Experience, the school of wisdom.
300. The study of discourse as a means of culture.
301. The limits to true freedom in man.
302. No one lives for himself alone.
303. The power of association.
304. The face an index of the mind.
305. Science, the handmaid of religion.
306. Study to mind your own business.
307. The abuses of power in republics.
308. Spirit of late European revolutions.
309. Study of the human heart.
310. Superficial reading.
311. Encouragement to philanthropic effort from the present state of the world.
312. Desire of change.
313. Culture of eloquence in the United States.
314. The trials of genius.
315. Influence of moral feeling on a refined taste.
316. The moral influence of the Christian Sabbath.
317. The relative value of the sciences of mechanics, chemistry, and astronomy.

318. Imagination in the historian.

319. The comparative value of the metals, gold, silver, and iron.

320. The comparative value to man of the horse, the cow, and the sheep.

321. The comparative value in cultivating the taste of poetry, painting, and music.

322. The comparative value of the Church, the press, and the school-house, as elements of civilization.

323. The rank of color, shape, and motion, as forms of beauty.

324. Are popular superstitions or enlightened opinions most favorable to poetry?

325. Is the literature of America destined to receive more benefit or detriment from the mixture of races on its soil?

326. Has the spirit of loyalty degenerated or only changed its form of expression in modern times?

327. Are the diversities of individual character more attributable to physical or to moral causes?

328. Is the increase of wealth favorable to refined morality?

329. Can more than two parties in a free country be long sustained?

330. Is the minute distribution of labor favorable to social progress?

331. Is the popularity of a literary work a trustworthy test of its merits?

332. Is the world advancing in morality?

333. Is moral or physical violence—holding up to contempt or binding to the stake, more unchristian?

334. Is the loss of sight or of hearing the greater calamity?

335. Is luxury more formidable to a Republic than to a Monarchy?

336. Which of the learned professions gives largest promise of success?

337. Is there more virtue in the educated than in the illiterate classes?

338. Which of the arts, architecture, painting, poetry, or music is most serviceable to religion?

339. Which of the four countries, Britain, France, Italy, and Greece, has most of interest for the American traveler?

340. Which is the highest of the arts: painting, poetry, or music?

341. Is the history of civilization best studied in the progress of ideas and sentiments or of social events?

342. Is the dictate of the individual conscience of higher authority than legislative precept?

343. Does civilization owe more to science or to art?

344. Is contemporaneous or posthumous fame more desirable?

345. Does nature or man present the highest subjects for poetry or art?

346. Is anarchy or despotism preferable?

347. Is light material?

348. What is the true interpretation of the "six days" of creation in the Mosaic record?

349. Has Greece or Rome contributed most to the advancement of civilization?

350. Have the physical or the metaphysical sciences contributed most to human progress?

351. Should education aim to develop symmetrically all the faculties, or only such as are prominent in the individual pupil?

352. Is there any ground to suppose that the term of human life will be materially prolonged?

353. Is monarchy or republicanism more favorable to national strength?

354. Is the orator more indebted to nature or to art?
355. Not a single path
 Of thought I tread, but that it leads to God.
356. Desire not to live long, but to live well;
 How long we live, not years, but actions tell.
357. Works adjourned have many stays;
 Long demurs breed new delays.
358. Art is long and time is fleeting.
359. Time flows from instants; and of these, each one
 Should be esteemed as if it were alone.
360. The dignity of truth is lost
 With much protesting.
361. Truth needs no flowers of speech.
362. Error is fruitful, truth is only one.
363. Truth crushed to earth shall rise again.
364. To do is to succeed.
365. Virtue may be assailed but never hurt.
366. Virtue in itself commands its happiness.
367. All true glory rests,
 All praise, all safety, and all happiness
 Upon the moral law.
368. The mind has a language.
369. All human wisdom to divine is folly.
370. When sorrows come, they come not single files,
 But in battalions.
371. The untaught harmony of spring.
372. Ye stars that are the poetry of heaven.
373. 'Tis not in mortals to command success;
 But we'll do more, Sempronius: we'll deserve it.
374. Success makes fools admired, makes villains honest.
375. Beware of desperate steps. The darkest day,
 Live till to-morrow, will have passed away.
376. 'Tis Christian science makes our day.

377. The greatest evil man can know
Bears no proportion to the sad suspense.
378. Better confide and be deceived a thousand times by
treacherous foes,
Than once accuse the innocent, or let suspicion mar
repose.
379. We pine for kindred natures to mingle with our own.
380. Talkers are no good doers.
381. Hide not thy tears; weep boldly and be proud
To give the flowing virtue manly way.
382. 'Tis to thy rules, O Temperance, that we owe
All pleasures, which from health and strength can
flow.
383. To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.
384. When ignorance is bliss, 'tis folly to be wise.
385. The sweetest freedom is an honest heart.
386. If little labor, little are our gains.
387. A thing of beauty is a joy forever.
388. How blessed the farmer's simple life.
389. The proper study of mankind is man.
390. The mind does shape itself to its own wants
And can bear all things.
391. He that may hinder mischief,
And yet permits it, is an accessory.
392. He jests at scars that never felt a wound.
393. Merit was ever modest known.
394. In contemplation of created things
By steps we may ascend to God.
395. Passion when deep, is still.
396. There's no such word as *fail*.
397. Praise is but virtue's shadow.
398. The rainbow dies in heaven and not on earth.
399. Faults are easier looked in than redressed.

425. Who never doubted, never half believed.
426. We dream what is about to happen.
427. What is beyond the mean is ever ill.
428. None but cowards lie.
429. A life of honor and of worth
Has no eternity on earth.
430. The child is father of the man.
431. Trust reposed in noble natures
Obliges them the more.
432. Minds
By nature great, are conscious of their greatness,
And hold it mean to borrow aught from flattery.
433. 'Tis easier for the generous to forgive,
Than for offense to ask it.
434. They who forgive most shall be most forgiven.
435. Virtue is bold, and goodness never fearful.
436. The good are better made by ill,
As odors crushed are sweeter still.
437. Who soars too near the sun, with golden wings,
Melts them.
438. Virtue alone is true nobility.
439. Times of joy and times of woe,
Each an angel-presence know.
440. Appearances deceive.
441. Men are not what they seem.
442. Truth dwells not in the clouds.
443. For obstinacy's ne'er so stiff,
As when 't is in a wrong belief.
444. Brevity is the soul of wit.
445. Calamity is man's true touchstone.
446. Cheerful looks make every dish a feast.
447. Slow pass our days in childhood.
448. To choose is to create.
449. Nothing is constant but a virtuous mind.

450. Contentment gives a crown,
Where fortune hath denied it.
451. The intent and not the deed
Is in our power ; and, therefore, who dares greatly,
Does greatly.
452. True wit is nature to advantage dressed.
453. Wisdom is rare ; wit abounds.
454. A woman's will
Is not so strong in anger as her skill.
455. In this grand wheel, the world, we're spokes made all.
456. I ne'er respect the ready tongue
That augurs sorrow to the young.
457. Zeal and duty are not slow,
But on occasion's forelock watchful wait.
458. What most we wish, with ease we fancy near.
459. Oft from apparent ill our blessings rise.
460. At every trifle scorn to take offense.
461. Never too old to learn.
462. 'Tis providence alone secures,
In every change, both mine and yours.
463. O wad some power the giftie gie us
To see oursels as others see us.
464. High worth is elevated place.
465. Means have no merit, if one end amiss.
466. Hearts are proprietors of all applause.
467. Right ends and means make wisdom.
468. Each man builds himself.
469. All men are about to live.
470. All promise is poor dilatory man.
471. Our hearts ne'er bow but to superior worth.
472. All men think all men mortal but themselves.
473. There is no vice so simple, but assumes
Some mark of virtue on its outward parts.
474. Mornings are mysteries.

475. Sweet are the uses of adversity.
476. Wisdom and goodness to the vile, seem vile.
477. Virtue is beauty.
478. There's no blemish but the mind.
479. Fie upon *but yet*.
480. Conceit in weakest bodies strongest works.
481. What stronger breastplate than a heart untainted?
482. Our content is our best having.
483. Things out of hope are compassed oft with venturing.
484. How oft the sight of means to do ill deeds
 Makes ill deeds done.
485. The hand of little employment hath the daintier sense.
486. For 't is the mind that makes the body rich.
487. I have immortal longings in me.
488. Silence is the perfectest herald of joy.
489. Surfeit is the father of much fast.
490. Men's evil manners live in brass; their virtues we
write in water.
491. Men, at some times, are masters of their fates.
492. Our thoughts are ours, their ends none of our own.
493. Angels are bright still, though the brightest fell.
494. Grief softens the mind.
495. Care is no cure, but rather corrosive,
 For things that are not to be remedied.
496. What's gone, and what's past help,
 Should be past grief.
497. Guiltiness will speak,
 Though tongues were out of use.
498. What win the guilty, winning what they seek?
499. A light heart lives long.
500. The forgeries of jealousy.
501. Much virtue in *if*.
502. Ingratitude is monstrous.
503. Unstained thoughts do seldom dream of evil.

504. That we would do
 We should do when we would.
505. The web of our life is of a mingled yarn.
506. This world's not for aye.
507. It is a great sin, to swear unto a sin,
 But greater sin to keep a sinful oath.
508. Words are no deeds.
509. Suspicion always haunts the guilty mind.
510. Companionship in woe, doth woe assuage.
511. Virtue is bold, and goodness never fearful.
512. We are born to do benefits.
513. Ill blows the wind that profits nobody.
514. By nature's law, what may be, may be now.
515. How many things by season seasoned are
 To their right praise and true affection.
516. Life's cares are comforts.
517. Time destroyed is suicide.
518. 'T is greatly wise to talk with our past hours
519. Vain is the world, but only to the vain.
520. Nature is Christian.
521. Reason pursued is faith.
522. Fondness for fame is avarice of air.
523. All should be prophets to themselves.
524. A blaze betokens brevity of life.

APPENDIX V.

SIMPLIFIED EXERCISES AND EXPLANATIONS.

FOR the purpose of introducing less developed minds more easily into the art of composing discourse, the following more simple exercises, in the form of faulty plans to be corrected, with models of corrections, are added here. These exercises may be greatly varied and extended, as well as more perfectly adapted to the mental condition of the pupil, either by the teacher or by the pupil. The teacher may prescribe themes or exercises, or the pupil may be left freely to select for himself.

There are added some models of exercises designed to show in what different ways the same theme will be developed under the application of the different processes. It is proper to say that the models given were originally presented in class-exercises on those themes, and, of course, without reference to the use now made of them.

SIMPLE NARRATION.

*Faulty Plans to be Corrected.*I. THEME.—*Second Stage of Christiana's Pilgrimage.*

1. Christiana and her companions came to the house of the Interpreter.

2. On their way, the boys are tempted to pluck some fruit.

3. The fruit belonged to the enemy, which if they had known the fact, would have greatly alarmed them.

4. But they passed on undisturbed.
5. The Interpreter takes them to the Significant Rooms, where they learn many good lessons.
6. They were assailed on their way by two ill-favored persons.
7. Reliever comes to their rescue.
8. They learn from this to seek a protection on their journey.
9. After supper and profitable conversation with the Interpreter, they retire for sleep.
10. Christian had been entertained at the same house in his pilgrimage.

In correcting this plan, it will appear that the last of these items, No. 10, introduces another subject. It must be left out, or brought in only incidentally. Then, the items 2, 3, and 4 belong together, and should appear under one head. The fourth is not wisely selected as a leading point in the narrative. For the same reason, Nos. 6 and 7, and 8, should appear as one. Still further, the order of time is not observed. The plan corrected would appear thus:

MODEL OF CORRECTION.

1. Christiana's boys pluck fruit belonging to an enemy, putting them in peril, which, however, they escape.
2. The pilgrims are assailed, but delivered by a Reliever, which admonishes them to procure a guide and protector.
3. They reach the Interpreter's house, where they visit, before sleep, the Significant Rooms.

II. THEME.—*Robinson Crusoe's Early Life.*

1. Born in York, in 1632.
2. Went to Hull and took ship for London, September 1st, 1651.

3. Requested his mother nearly a year before this, to ask his father's permission to go abroad.

4. His mother passionately refused.

5. Having been brought up to no trade, his head was filled with rambling thoughts.

6. He was well educated by his father.

7. His father earnestly warned him of the dangers of a roaming life.

8. Their counsels made a strong impression at the time, but soon were forgotten.

9. When at Hull, he was tempted by a comrade to ship for London, having been promised that he should be carried free of charge.

10. He went off without taking leave of his parents.

III. THEME.—*Grace Darling.*

1. Born at Bamborough, Nov. 24, 1815. .

2. She was the daughter of a light-house keeper.

3. Many shipwrecks have occurred off this coast.

4. In 1782, a large brig was dashed to pieces.

5. In 1823, four vessels were wrecked in a single gale.

6. When Grace was twenty-two years old, the steamer *Forfarshire* was driven upon the breakers, and broken in two.

7. Nine of the passengers and crew clung to a part of the wreck that was held upon the breakers.

8. They were descried by Grace and her parents at day-break.

9. They three were the only persons in the light-house.

10. They undertook, notwithstanding the terrific surging of the sea, to rescue the sufferers.

11. Grace had never before aided in propelling the boat.

12. Her father was unwilling to make the perilous attempt.

13. Grace prevailed over his fears.

14. All the nine were saved.

IV. THEME.—*King Philip's War.*

1. In this war, which was carried on with the **most** savage atrocity on the part of the **Indians**, more than six hundred houses were burned, and as many colonists perished in the field.

2. The Indians lost a thousand men at one time, in Rhode Island, in 1675, and two or three times that number in 1676.

3. Philip was the son of Massasoit, and became chief of his tribe, on the death of his father, in 1662.

4. He was with reluctance drawn into the contest with the colonists, by the ardor of young men in his tribe.

5. He influenced the Indian tribes generally to unite with him in the war.

6. He was at last killed by a faithless Indian.

7. Philip's death brought the war to an end.

8. The occasion of the war was the trial and execution by the whites, of three Indians, for murdering a missionary.

9. In this war, Deerfield was burned; Brookfield set on fire; a company of young men were massacred at Bloody Brook; and the whole country kept in alarm and anxiety.

ABSTRACT NARRATION.

I. THEME.—*Cruelty of Joseph's Brethren.*

1. Joseph was the son of Rachel.

2. The sons of Jacob, who hated Joseph, were the half-brothers of Joseph.

3. Joseph dreamed that his older brothers would in future life be subject to him.

4. His father loved Joseph, because he was born in his old age.

5. The other brothers hated Joseph on this account.
6. When the opportunity offered, they determined to kill him.
7. Joseph had a second dream, which imported that not only his brothers but his father should do him reverence.
8. This enraged his brothers the more.
9. They did not finally kill him; but sold him into Egypt.
10. Jacob was greatly afflicted when his envious and deceitful sons told him Joseph was killed

II. THEME.—*Pascal's Mathematical Studies.*

1. He showed a desire to study geometry at the age of twelve years, which his father prohibited.
2. His father told him what the science of geometry was.
3. With this information, he made his own figures with charcoal, in his room, and made his own names, calling a circle "a round," and a line "a bar."
4. He studied out and proved over thirty of the propositions of Euclid, without aid of book or teacher, when he was discovered by his father.
5. He always was curious about the reasons of things, and was never satisfied till he understood them clearly.
6. Before he took up geometry, observing a sound made at table by striking a plate with a knife, he experimented on sounds, and at the age of twelve wrote a treatise on sounds.
7. After his father discovered his studies in geometry, he gave him a Euclid to read, but only in recreation hours, which he improved so successfully that he became a leading member of a society of savans.
8. At the age of nineteen, he constructed, while suffering acute pain, a calculating machine.
9. Before this, he had written, at the age of sixteen, a

treatise on conic sections, pronounced to be superior to any previous work on the science that had appeared since the time of Archimedes.

III. THEME.—*Story of Colbert as a Financier.*

1. Jean Baptiste Colbert was apprenticed to a woolen-draper.

2. At the age of fifteen, his master found him intently reading history.

3. He was at that age proficient in arithmetic, of which he was very fond.

4. His master sends him with specimens of cloth to a banker, with the prices fixed. The banker takes a piece of the highest price, but by mistake retains a piece of an inferior quality.

5. Baptiste carries home the money for the costlier piece; discovers on the return of the porter the mistake, and, notwithstanding the opposition of his master, who wished to take advantage of the mistake of the banker, returns the excess of money, and then pays over to his master the just cost of the goods.

6. His master, in a passion, drives him from his business.

7. The banker, hearing of the matter and having been struck with the artless honesty of the boy, and with his generous resentment at the offer to him of a reward for his honesty, visits his father and proposes to take Baptiste into his banking-house.

8. When but an apprentice to the woolen-draper, he was ridiculed by his master for saying, one day, that if he were a prime minister, he would not be so harsh and arbitrary. This remark evinced his aspiring thoughts when but a boy.

9. His diligence, fidelity, and skill, recommended him to Cardinal Mazarin, who made him privy counselor.

10. From this station he rose, under Louis XIV, to be comptroller-general of finance.

11. When in the banking-house, he diligently studied into all the details of the business, and made himself a thorough financier.

12. He traveled at this period over France, as agent for the firm. He in these travels made commerce his study.

13. He acquired in these ways that reputation for honesty, that skill in his great pursuit, that intelligence, and those habits of application, through which he became the great benefactor of France, developing its resources, establishing its credit, introducing the industrial arts and fostering education, literature, and the fine arts.

IV. THEME.—*Repentance.*

1. A friend talked earnestly with me.
2. I was very sorry.
3. I determined to reform.
4. The difficulties in the way of repentance are very great.
5. I was convinced I had done wrong.
6. I went resolutely and confessed my fault.
7. Some of my companions told me it was foolish to be so sad, or to trouble myself about such a thing.
8. I withstood all their bad influence, and rejoice I was wise enough to begin amendment.
9. The first opportunity that presented, I carried out my purpose.

SIMPLE DESCRIPTION.

I. THEME.—*My Study Table.*

1. It stands in the farther corner of the room.
2. It has a curious history, as appears from the cuts on the edges and the marks on the surface.

3. It is of a dull and somber color.
4. It was once an oblong, but its corners are beveled by long toil of whittlers.
5. It is just large enough to hold a lamp and such books and papers as I need to use at the time.
6. It is two and a third feet high to the leaf, and the drawer is high enough to admit my feet being extended as convenience may require, underneath.

MODEL OF CORRECTION.

1. Position.
2. Size and hight.
3. Shape.
4. Color and marks.
5. History.

II. THEME.—*May Morning at Ravenna.*

1. Sun rising.
2. A stir in the streets.
3. Air clear and bright.
4. It is the last morning in spring.
5. There are bubbling springs to be heard in the grass.
6. Warm and gentle rains the previous night.
7. The towers of the city and the bay beyond.
8. Birds are singing.
9. Ships in the distance with sails of white.
10. Happy faces in the leafy roads.
11. The earth fresh and green.
12. Distant hills discerned in sharp outline.

III. THEME.—*A Brook.*

1. Small and rapid.
2. Through meadows of uneven surface.
3. Lined with bushes.
4. Waters clear as crystal.
5. Abounds with minnows.
6. Its course is zigzag.
7. It has many deep pools.
8. The larger fish frequent more retired streams.
9. Tame ducks love to sport in the larger pools.
10. It witnesses merry times at sheep-washing.
11. It emerges from thick woods as it enters the meadows.
12. No springs are high up the mountain.

IV. THEME.—*The Rainbow.*

1. The sun was just setting in the west.
2. Opposite, a full half-circle, the bow arched the sky.
3. It was an emblem of peace between heaven and earth.
4. It rested on a black cloud, that betokened previous storm and strife.
5. The inner hue was a deep blue; the outer was a bright orange merging into red.
6. The imaginative Greeks deified the rainbow, and made Iris the messenger of Heaven to men.
7. Exterior to the bow was another, fainter, and with its hues reversed; its inner colors being orange red, its outer violet.
8. Sometimes a rainbow is seen at night. But the lunar bow is faint and cold.

ABSTRACT DESCRIPTION.

I. THEME.—*Etymology.*

1. Etymology treats of letters and syllables.
2. It shows how words are formed.
3. It enumerates the letters of the alphabet, and describes their forms and their sounds.
4. It does not treat of the union of words in a sentence; in this it differs from syntax.
5. It is a part of Grammar, and is usually the first presented of the various parts.
6. The other parts are Syntax, Prosody, and Lexicography.
7. It enumerates the parts of speech, and gives the inflections of such as are inflected.
8. It shows how words are derived.

MODEL OF CORRECTION.

1. Etymology is a part of Grammar.
2. It treats words in respect to—*a*, their elements; *b*, their forms; *c*, their changes; and *d*, their derivations.

In developing the first head, Etymology may be distinguished—*a*, from Syntax, which treats of the connection of words to express thought; *b*, from Prosody, which treats of the combination of words in verse; and, *c*, from Lexicography, which treats of the meaning of words.

II. THEME.—*Biography.*

1. A biography relates a life.
2. Histories narrate the life of nations.
3. An autobiography is written by the subject himself.

4. All biographies are narrations.
5. Tales are narrations of particular events or scenes in a person's life.
6. A biography relates the life of an individual, not of societies or communities.

III. THEME.—*Multiplication.*

1. Multiplication is a part of arithmetic.
2. Addition is the increase of a number by some other number.
3. Multiplication is the increase of a number by itself a greater or less number of times.
4. It is one of the ground rules or general processes of arithmetic.
5. It is a summary mode of addition.
6. Division shows how many times one number is contained in another.
7. Multiplication shows how large a number will become if repeated a given number of times.
8. The result of the multiplication is called the product ; the result of division is called the quotient.

IV. THEME.—*A State.*

1. A State differs from a family in this : that the members of a State live in the same territory ; the members of a family participate in the same blood.
2. Every State must have a head, which represents the body of the members.
3. A State is one form of society.
4. Membership of the State is constituted by vicinity of abode ; membership of the family, by sameness of lineage.
5. A State is founded on the civil interests of its members ; a Church, on their spiritual interests.

6. A State is a permanent society.
7. It cannot live but with a government.

Plans of Exercises on the same Theme, developed under different processes.

THEME.—*The Right Hand.*

I. BY SIMPLE NARRATION.

1. The first stage presents it a mere thing of power, capable of moving.
2. At the second stage, it encounters, in moving, resistance, and brings back to the mind the knowledge of something without itself.
3. At a third stage, is noted an increase of power and of flexibility.
4. It soon predominates over the left hand; robs it of its fair opportunities; usurps preëminence.
5. It finally becomes predominant in all handiwork.

II. BY ABSTRACT DESCRIPTION.

Here the theme is necessarily viewed as outward symbol-symbol, we will suppose, of dexterity. As such, it is properly and fully described as to its elements, in the indication of

1. Sensibility;
2. Readiness of motion;
3. Power of retention;

And in respect to its sphere in the specification of

1. Mechanical pursuits.
2. Intelligence.
3. Art.
4. Social life generally.
5. Piety.

III. BY DIVISION.

- a. Simple*, 1. Bone ; 2. Nerve ; 3. Muscle.
- b. Abstract*, as symbol of executive power of efficiency.
 - 1. Basis in principle.
 - 2. Sensibility to occasion ; including nice sense of condition and circumstances.
 - 3. Activity in respect of—1. Suppleness ; 2. Strength.

IV. BY PARTITION.

- a. Simple*, 1. Body of Hand ; 2. Fingers.
- b. Abstract*.
 - 1. Broad and firm ground or center of particular activities.
 - 2. Special activities, as being 1. Manifold ; 2. Symmetrically disposed ; 3. Diverse in function ; 4. Flexible ; 5. Energetic.

THEME.—*Self-Knowledge*.

I. BY NARRATION.

- 1. In childhood, weak and limited, the reflective faculty not being awakened.
- 2. Advancing life brings occasions for self-observation, in failures and in successes.
- 3. More outward characteristics first recognized ; then more internal.
- 4. They are first noticed singly ; then in relations, as weakness in knowledge, in relation to weakness in conscience, or purpose, or action, etc. ; and also in respect of relative predominance.
- 5. Finally, these single views are combined into one, and we obtain a general knowledge of ourselves.

So far self-knowledge is regarded as purely intellectual. It afterward becomes

1. Practical, as applied to particular regulation of conduct, to development of faculties, to correction of faults, and to cultivation of excellences.

2. Habitual.

II. BY DESCRIPTION.

1. *Nature*—Knowledge of one's self as distinct from others in peculiarities: 1. Outward; 2. Inward, of mind, heart, taste, and will; with subordinate views of deficiencies and extravagances, distortions and beauties, propensities and repugnances, liabilities and privileges; and, also, as intellectual and practical.

2. *Acquisition*—Rare, difficult, slow at first but accelerated with progress; by study of general principles and facts of nature, observation, scrutiny of one's own experience.

3. *Utility*—1. Indispensable to all genuine culture, as men are rational, not mere spontaneous natures; 2. Protective against evils to fortune and character; 3. Promotive of solid satisfaction in notice even of faults or weaknesses as capable of remedy, view of actual improvement, study of divine works and training.

Or, the plan, embracing the whole view, would be as marked in the successive stages:

1. After childlike want of reflection, comes, first, observation of single traits, first the more outward, then the more internal, on occasion of failures or successes.

2. Then follow comparisons, measuring relations of correspondence, aid, or hinderance.

3. This intellectual comprehension of ourselves passes into the practical; and, finally, as a fixed habit, becomes a necessary condition and efficient auxiliary of moral and intellectual culture.

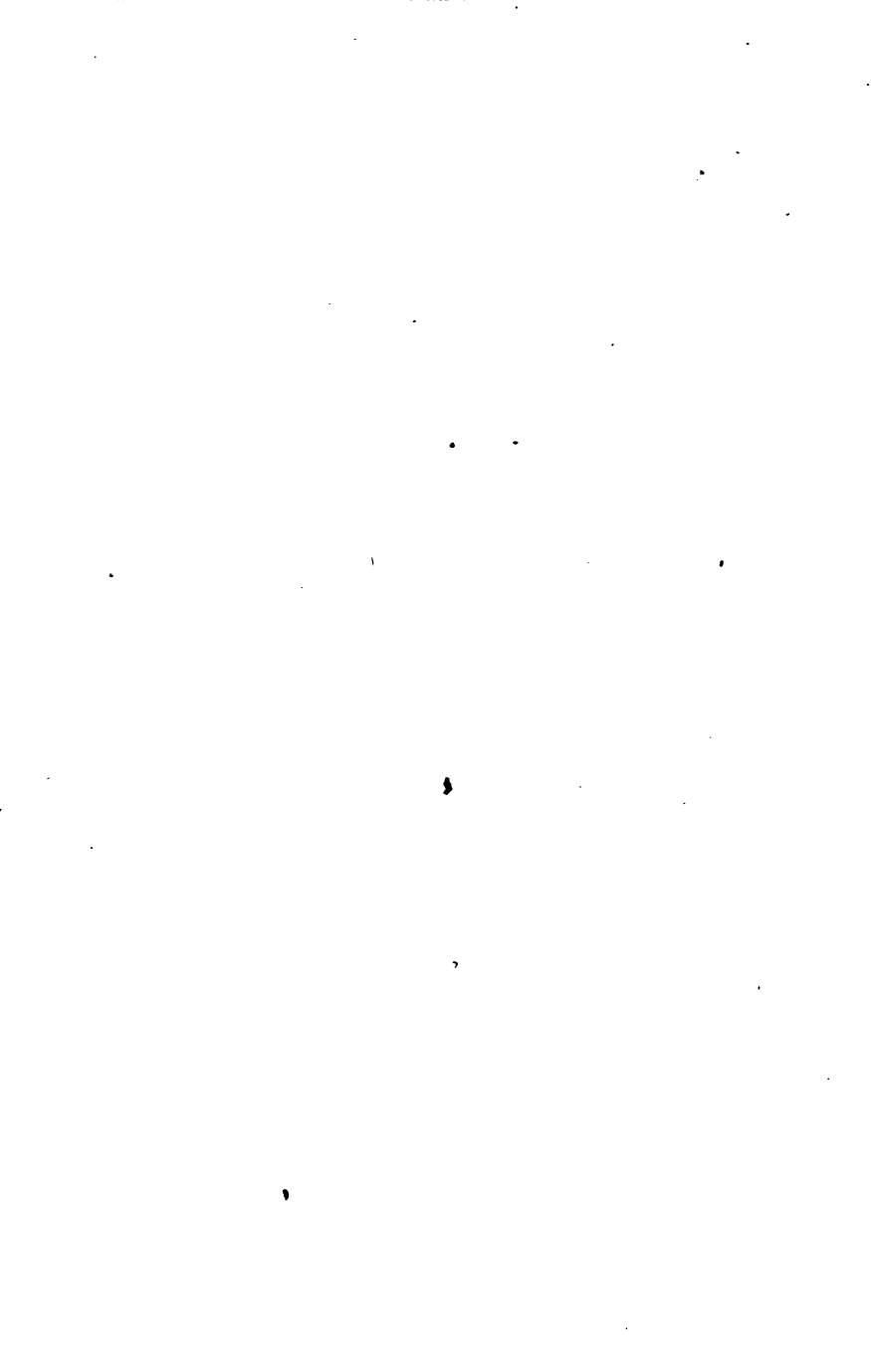
III. BY ANALYSIS.

1. *Constituents*.—1. Knowledge of physical frame, of rational spirit, and relations between them ; 2. Beings, objects, and influences about us ; 3. Destiny and end.

2. *Uses*.











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